

COLUMBIA UNIVERSITY
INDO-IRANIAN SERIES

EDITED BY
A V WILLIAMS JACKSON
PROFESSOR OF INDO-IRANIAN LANGUAGES
IN COLUMBIA UNIVERSITY

VOLUME 7

New York
COLUMBIA UNIVERSITY PRESS.
1912

All rights reserved

THE
DAŚARŪPA

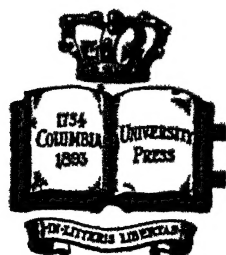
A TREATISE ON HINDU DRAMATURGY

By DHANAMJAYA

NOW FIRST TRANSLATED FROM THE SANSKRIT
WITH THE TEXT AND AN INTRODUCTION AND NOTES

BY
GEORGE C. O. HAAS, A.M., PH.D.

SOMETIME FELLOW IN INDO-IRANIAN LANGUAGES
IN COLUMBIA UNIVERSITY



New York
COLUMBIA UNIVERSITY PRESS

1912

All rights reserved

Copyright 1912
By COLUMBIA UNIVERSITY PRESS

Printed from type, August, 1912

TO MY FATHER

PREFATORY NOTE

In the present volume an important treatise on the canons of dramatic composition in early India is published for the first time in an English translation, with the text, explanatory notes, and an introductory account of the author and his work. As a contribution to our knowledge of Hindu dramaturgy, I am glad to accord the book a place in the Indo-Iranian Series, particularly as it comes from one who has long been associated with me as a co-worker in the Oriental field.

A. V. WILLIAMS JACKSON.

PREFACE

The publication of the present volume, originally planned for 1909, has been delayed until now by various contingencies both unforeseen and unavoidable. While in some respects unfortunate, this delay has been of advantage in giving me opportunities for further investigation and enabling me to add considerably to my collection of comparative material.

For information regarding the plan and scope of the book I would refer the reader to pages xli-xlv of the Introduction. I take this opportunity, however, to emphasize the fact that the transliterated text of Dhananjaya's treatise has been included solely for the convenience of those using the book; with the exception of a few minor corrections and emendations it is the same as that originally published by Hall in 1865. It should be noted, furthermore, that I have not undertaken to present the comments of Dhanika except in a few special cases, the paragraphs headed 'Com.' being devoted chiefly to recording the source of his numerous illustrative quotations. The limitations I have imposed on myself in the notes will be evident to the reader on inspection.

In deference to the wishes of the publishers I have refrained from using in the present volume the simpler English spellings recommended by the Simplified Spelling Board. I should have preferred to adopt them here, as I have done in my personal correspondence, because I believe that the use of the simpler forms in the publication of books and papers is one of the most effective means of furthering a change at once so necessary and so reasonable.

I am indebted to the librarians of the India Office and of the Deutsche Morgenländische Gesellschaft for their kindness in sending to Professor Jackson, for my use, a number of volumes that were not accessible in this country. It is a pleasure to acknowledge also the uniform courtesy of the publishers, whose

patience must have been sorely taxed by the long course of publication, and of the printers, who have not only performed their part of the task in a highly creditable manner, but have shown the greatest forbearance with the unavoidable delays incident to the production of the book.

My special thanks are due to Professor E. Washburn Hopkins for the use of his copy of the *Satsaiya* of Bihārī and for comments on certain difficult passages, to Professor Charles R. Lanman for placing at my disposal a rare version of the *Mahānātaka* and giving me suggestions regarding certain parts of my translation, and to Dr. Franklin Edgerton for material from an unpublished MS. of the *Vikramacarita*. I am sincerely grateful as well to Dr. Charles J. Ogden, who read the entire book in proof and gave me numerous welcome corrections and suggestions, and to Dr. Louis H. Gray, who carefully examined with me many difficult passages and whose broad scholarship has been helpful at all stages of the work. I wish to express also my appreciation of the help of two other friends, Miss Marie L. Weiss and Miss Jane Porter Williams, who have in various ways generously contributed to the successful completion of my task.

And I wish to record here, above all, some expression, however inadequate, of the debt of gratitude I owe to my friend and teacher, Professor A. V. Williams Jackson. His kindly interest in my work has never flagged since the day, now twelve years past, when I first took up the study of Sanskrit under his guidance, and, even amid the pressure of multifarious duties, he has always placed his time and energy ungrudgingly at my disposal. In the preparation of this book I have had throughout the benefit of his encouragement and his stimulating criticism, and it bears some evidence of his comments and suggestions on almost every page. My years of association with him at Columbia as pupil and as co-worker will always remain a precious memory.

GEORGE C. O. HAAS.

July 28, 1912.

CONTENTS

	PAGE
PREFATORY NOTE BY THE EDITOR OF THE SERILS	vi
PREFACE	vii
BIBLIOGRAPHY	xiii
CONSPECTUS OF EDITIONS OF TEXTS	xiv
LIST OF ABBREVIATIONS AND SYMBOLS	xviii
INTRODUCTION	xxi
1. Concerning the Daśarūpa of Dhanamjaya	xxi
The author and his patron	xxi
Contemporaries of Dhanamjaya	xxiv
Scope and importance of the Daśarūpa	xxvi
Style and method of treatment	xxviii
Meters and metrical considerations	xxix
2. Concerning Dhanika's commentary on the Daśarūpa	xxxii
Authorship and date	xxxii
Character and value	xxxv
Dhanika's explanatory and illustrative quotations	xxxv
3. Concerning previous editions of the Daśarūpa	xxxix
Hall's edition	xxxix
Jīvānanda Vidyāsāgara's edition	xl
Parab's edition	xli
4. Concerning the present edition	xli
Constitution of the text	xli
The numbering of sections	xlii
The translation	xliii
Extracts from the commentary of Dhanika	xliii
The notes in this volume	xliv
THE DAŚARŪPA: TEXT, TRANSLATION, EXTRACTS FROM THE COM-	
MENTARY, AND NOTES.	
BOOK ONE	1
Introductory remarks	2
Fundamental definitions	3

	PAGE
Pantomime and Dancing as accessories	4
Basis of classification of dramas	6
Subdivisions of the Subject-matter	6
Elements of the Plot	8
The five Stages of the Action	9
The five Junctures	11
The <u>Opening</u> and its subdivisions	12
The <u>Progression</u> and its subdivisions	15
The <u>Development</u> and its subdivisions	20
The <u>Pause</u> and its subdivisions	24
The <u>Conclusion</u> and its subdivisions	28
Sixfold application of the subdivisions	32
Twofold treatment of the <u>Subject-matter</u>	33
The five kinds of Intermediate Scene	33
Asides, Confidential Remarks, and the like	36
Conclusion of the First Book	38
 Book Two	 40
Characteristics of the Hero	40
The four types of Hero	40
The Hero as lover	42
Companions of the Hero	44
The <u>Opponent of the Hero</u>	45
Qualities of the Hero	45
The three kinds of Heroine	48
The Hero's wife as Heroine	49
A maiden or another's wife as Heroine	52
A courtesan as Heroine	53
Classification of Heroines according to their relations with the Hero	54
Messengers of the Heroine	58
The twenty natural graces of the Heroine	58
Assistants of the Hero when a king	65
Grouping of characters according to rank	67
The <u>Gay Style</u> of Procedure	67
The <u>Grandiose Style</u> of Procedure	70

CONTENTS

xi

PAGE

The Horrific Style of Procedure	71
Other Styles of Procedure .	73
Employment of the Styles of Procedure	74
Local characteristics of a drama	74
Language of the various characters	75
Prescribed modes of address	76
Conclusion of the Second Book .	77

BOOK THREE 79

The Nāṭaka as the typical variety of drama .	79
The beginning of a play .	79
The Eloquent Style . . .	81
The Introduction and its various forms	82
The subdivisions of the Vithī .	84
Use of these introductory elements .	88
Selection of the Principal Subject	89
Adaptation of the story	89
Arrangement of the dramatic structure . .	90
Appropriate arrangement of the beginning . . .	90
Characteristics of an Act	91
The Sentiments and their uses	92
Actions not permitted on the stage	93
The contents of an Act	93
The number of Acts in the Nāṭaka	94
Description of the Prakaraṇa	94
Description of the Nāṭikā	95
Description of the Bhāṇa	98
The forms of Gentle Dance	99
Description of the Prahasana	99
Description of the Dima	100
Description of the Vyāyoga	101
Description of the Samavakāra	102
Description of the Vithī	103
Description of the Utsrstikāṅka	104
Description of the Īhāmrga	104
Conclusion of the Third Book	105

	PAGE
BOOK FOUR	106
Sentiment and its production	106
Determinants and Consequents defined	106
A State defined	108
The Involuntary States	108
The thirty-three Transitory States	109
The Permanent States	124
Fourfold character of the Sentiments	127
Sentiment defined	129
The Erotic Sentiment	130
Varieties of the Erotic Sentiment	131
Privation and its stages	132
Separation and its varieties	134
Union and its characteristics	140
The Heroic Sentiment	141
The Odious Sentiment	141
The Furious Sentiment	142
The Comic Sentiment	143
The Marvelous Sentiment	145
The Terrible Sentiment	145
The Pathetic Sentiment	146
Various matters omitted in this work	147
Conclusion of the Fourth Book	148
Conclusion of the entire work	148
APPENDIX: Classification of the sixteen types of Heroine	149
ADDENDA	150
INDEX OF SANSKRIT TECHNICAL TERMS	151
GENERAL INDEX	159

BIBLIOGRAPHY

- Bohtlingk, Otto: Zur Kritik und Erklärung verschiedener indischer Werke 43 Daśarūpa In *Mélanges asiatiques* 7 574-577
- Cimmino, Francesco: L'uso delle didascalie nel dramma indiano. In *Memorie della Reale Accademia di Archeologia, Lettere e Belle Arti*, 2 (1911), p. 131-205 (Published separately, with the same pagination, Napoli, 1912)
- Hall, Fitzedward The Daśa-rūpa, or Hindu Canons of Dramaturgy, by Dhananjaya Calcutta, 1865. Preface, pages 1-39.
- Kale, Moreshwara Rāmachandra: The Sāhityasārasaṅgraha, being a treatise on Indian Poetics based on the works of Dandin, Dhananjaya, Mammata, Viśwanatha, Jagannatha, etc. Part 1. Bombay, 1891
- Lévi, Sylvain: Le Théâtre indien. Paris, 1890.
- Regnaud, Paul: La Rhétorique Sanskrite. Paris, 1884.
- Schmidt, Richard. Beiträge zur indischen Erotik. Leipzig, 1902. (Second edition, Berlin, 1911.)¹
- Trivedī, Kamalāśankara Prāñśāśankara: The Pratāparudrayaśo-bhūṣaṇa of Vidyānātha. Bombay, 1909. Notes, pages 1-68.

¹In spite of the date on the title-page, this edition appeared in the autumn of 1910. It is not nearly so useful as the first edition, much of the Sanskrit original text being omitted, but I have added references to its pages throughout, for the convenience of scholars

CONSPECTUS OF EDITIONS OF TEXTS

This list indicates the editions of Sanskrit and Prākṛit works to which the citations in this volume refer. Abbreviated designations are given in square brackets after the titles.

Agni-Purāṇa [AP]. Ed. Rājendralāla Mitra, Calcutta, 1879.
(For reference to the ed. of Tarkaratna and the tr. of Dutt, add 1 to the chapter numbers after chapter 221.)

Anargharāghava of Murāri. Ed. Durgāprasād and Parab, 2d ed., Bombay, 1894.

Amaruśataka [Amaru]. Ed. Simon, Kiel, 1893.

Alaṃkāra of Vāgbhata, see Vāgbhatālaṃkāra.

Alaṃkāraśekhara of Keśavamiśra. Ed. Śivadatta and Parab, Bombay, 1895.

Uttararāmacarita of Bhavabhūti [Uttararāma.]. Ed. Ratnam Aiyar and Parab, Bombay, 1899.

Karpūramañjarī of Rājaśekhara. Ed. Konow and Lanman, Cambridge, Mass., 1901 (Harvard Oriental Series, vol. 4).

Kāmasūtra of Vātsyāyana. Ed. Durgāprasād, Bombay, 1891.

Kāvya prakāśa of Mammāṭa. Ed. Vāmanāchārya, 2d ed., Bombay, 1901. (This work may be consulted also in the translation of Gangānātha Jhā, Benares, 1898, where the sections are correspondingly numbered.)

Kāvya pradīpa of Govinda. Ed. Durgāprasād and Parab, Bombay, 1891.

Kāvyaṇuśāsana of Vāgbhata [Vāgbh. Kāvyaṇ.]. Ed. Śivadatta and Parab, Bombay, 1894.

Kāvyaṇuśāsana of Hemacandra [Hem. Kāvyaṇ.]. Ed. Śivadatta and Parab, Bombay, 1901.

Kāvya ālaṃkāra of Rudraṭa [Rudr. Kāvyaṇ.]. Ed. Durgāprasād and Parab, Bombay, 1886.

Kirātārjuniya of Bhāravi. Ed. Godabole and Parab, Bombay, 1885.

Kumārasambhava of Kālidāsa. Ed. Pansīkar, Bombay, 1908.

- Candrālōka of Jayadeva Ed Jivānanda Vidyāsāgara, 2d ed, Calcutta, 1906.
- Dhvanyālōka of Ānandavardhana Ed Durgāprasād and Parab, Bombay, 1891. (This work may be consulted also in the translation of Jacobi, ZDMG 56-57)
- Navasāhasāṅkacarita of Padmagupta (also called Parimala). Ed. Vāmana Shāstrī Islāmpurkar, Bombay, 1895 (Bombay Sanskrit Series, no 53)
- Nāgānanda of Harsadeva [Nāgān] Ed. Brahme and Paranjape, Poona, 1893
- Nīṭisāta of Bhartṛhari [Nīṭis] In *Bhartṛhari-vīracitaṁ śāta-trayam*, 2d ed, Bombay (Nirnaya Sāgara Press), 1891.
- Pratāparudrayaśobhūṣana of Vidyānātha [Pratāpar]. Ed. Trivedī, Bombay, 1909¹ (Bombay Sanskrit and Prākṛit Series, no. 65)
- Priyadārsikā of Harsadeva. Ed. Krishnamachariar, Srirangam, 1906
- Bālarāmāyana of Rājaśekhara. Ed. Govinda Deva Śāstri, Benares, 1869.
- Bhāratīyanāṭyaśāstra [Bh.]. Books 1-14, ed. Grosset, Paris and Lyons, 1898; books 18, 19, 20, 24,² ed. Hall, in *The Daśa-Rūpa*, Calcutta, 1865, p. 199-241; all other books are cited according to the edition of Śivadatta and Parab, Bombay, 1894. (Books 6 and 7 may be consulted also in Regnaud's *Rhétorique Sanskrite*, Paris, 1884, appendix, p. 1-42.)
- Bhāsābhūṣana of Jas'want Singh. Ed. Grierson, in *The Satsaiya of Bihārī*, Calcutta, 1896, p. 23-135. (Hindī text.)
- Bhējaprabandha of Ballāla. Ed. Parab, 2d ed, Bombay, 1904.
- ¹Mahānāṭaka (also called Hanuman-nāṭaka). Ed. Jivānanda Vidyāsāgara, 2d ed., Calcutta, 1890.
- Mahāvīracarita of Bhavabhūti [Mahāvīra.]. Ed. Ratnam Aiyar, Rangachariar, and Parab, Bombay, 1892

¹ The method of numbering sections in this publication is irregular and utterly impractical. The printer has made matters worse by omitting the section-numbers in many places. To facilitate reference I have frequently added page-numbers to the citations.

² The last of the four books edited by Hall, really book 24, bears the number 34 in his text.

- Māgha-kāvya, see Śīsupālavadha
 Mālatimādhava of Bhavabhūti [Mālatim] Ed. Telang, Bombay, 1892
 Mālavikāgnimitra of Kālidāsa [Mālav.] Ed. Parab, Bombay, 1890
 Mudrārākṣasa of Viśākhadatta. Ed. Telang, 2d ed., Bombay, 1893 (Bombay Sanskrit Series, no. 27). Reference is made also to the edition of Kale, Bombay, 1900.
 Mr̥cchakatika of Śūdraka [Mr̥cch.]. Ed. Parab, Bombay, 1900.
 Meghadūta of Kālidāsa Ed. Parab, 5th ed., Bombay, 1902
 Raghuvaṃśa of Kālidāsa. Ed. Parab, 4th ed., Bombay, 1892
 Ratirahasya of Harihara (said to form part of a work entitled Śṛṅgārādīpikā or Śṛṅgārabhedapradīpa).¹ Ed. Schmidt, ZDMG. 57 (1903), p. 705-739.
 Ratnāvalī of Harsadeva [Ratn.]. Ed. Parab, Bombay, 1895.
 Rasagangādhara of Jagannātha [Rasagang.]. Ed. Durgāprasād and Parab, Bombay, 1888.
 Rasataranginī of Bhānudatta [Rasatar.]. Ed. Regnaud, in his *Rhétorique Sanskrite*, Paris, 1884, appendix, p. 43-70.
 Rasamañjarī of Bhānudatta. Ed. Tailanga, Benares, 1904 (Benares Sanskrit Series).
 Rasaratnahāra of Śivarāma Tripāṭhin [Rasaratn.]. Published in *Kāvya-mālā*, part 6, Bombay, 1890, p. 118-143.
 Vāgbhaṭālaṃkāra of Vāgbhata [Vāgbhaṭāl.]. Ed. Śivadatta and Parab, Bombay, 1895.
 Vikramorvaśī of Kālidāsa. Ed. Parab and Telang, Bombay, 1888.
 Viddhaśālābhāñjikā of Rājaśekhara. Ed. Arte, Poona, 1886.
 Veṇīśarnhāra of Nārāyaṇa Bhaṭṭa [Veṇī.]. Ed. Parab and Mād-gāvkar, Bombay, 1898.
 Vairāgyaśataka of Bhartṛhari [Vairāgyaś.]. In *Bhartṛhari-viracitaṃ śatakatrāyaṃ*, 2d ed., Bombay (Nirṇaya Sāgara Press), 1891.

¹ With reference to the name of this treatise, cf. Leumann, ZDMG. 58 (1904), p. 203: 'Was zunächst den Titel betrifft, so sprechen wir besser von Ratirahasya als von Śṛṅgārādīpikā; denn einstweilen ist eben nur die Ratirahasya-Partie der Śṛṅgārādīpikā—und selbst sie vielleicht nicht vollständig—zur Hand.' Cf. in general Schmidt, *Beiträge zur indischen Erotik*, 2d ed., Berlin, 1911, p. 72.

- Sakuntalā of Kālidāsa Ed. Godābole and Parab, 3d ed., Bombay, 1891
- Śārngadhara-paddhati [Śārng]. Ed. Peterson (vol. 1, text; no more published), Bombay, 1888 (Bombay Sanskrit Series, no 37)
- Śīsupālavadha of Māgha [Māgha]. Ed. Durgāprasād and Śivadatta, 4th ed., Bombay, 1905.
- Śārngaratilaka of Rudrata [Rudr Śārng] Ed. Pischel, Kiel, 1886. (This work may be consulted also in *Kāvya-mālā*, part 3, Bombay, 1887, p 111-152)
- Śārngaratilaka (attributed to Kālidāsa). Ed. Haeblerlin, in his *Kāvya-saṅgraha a Sanscrit anthology*, Calcutta, 1847, p 14-17.
- Śārngāradīpikā of Harihara, see Ratirahasya.
- Śārngārasataka of Bhartṛhari [Śārngāras]. In *Bhartṛhari-vivacitaṃ śatakatrāyaṃ*, 2d ed., Bombay (Nirnaya Sāgara Press), 1891.
- Sarasvatikanthābharana of Bhojarāja [Sarasv.]. Ed. Jivānanda Vidyāsāgara, 2d ed., Calcutta, 1894. Reference is made also to the edition of Borooah [ed. B], Calcutta, 1883.²
- Sāhityakaumudī of Vidyābhūṣana Ed. Śivadatta and Parab, Bombay, 1897
- Sāhityadarpana of Viśvanātha Kavirāja [SD]. Ed. Roer, Calcutta, 1851 Tr. Ballantyne and Mitra, Calcutta, 1875. (Bibliotheca Indica) Occasional reference is made also to the edition of Dviveda and Parab, Bombay, 1902.
- Sāhityasāra of Acyutaśarman (Acyutarāja). Bombay (Nirnaya Sāgara Press), 1906.
- Subhāṣitāvalī of Vallabhadeva. Ed. Peterson and Durgāprasāda, Bombay, 1886 (Bombay Sanskrit Series, no. 31).
- Hanuman-nāṭaka, see Mahānāṭaka.
- Hālaṣaṭaśatī [Hāla]. Ed. Weber, *Das Saṭaṣatakam des Hāla*, Leipzig, 1881.

² The title of this work is as follows: *Vaṃana Kavya-lamkāra Sūtravṛtti, Vagbhata Alamkāra, and Sarasvatikanthābharana*. Edited by Anundoram Borooah. With a few notes and extracts from old commentaries. Calcutta, 1883.

LIST OF ABBREVIATIONS AND SYMBOLS

AP.	= Agni-Purāna.
B.	= Anundoram Borooah (editor of the Sarasvatī- kanṭhābharana).
BB	= Bezzenberger's Beilage.
Bh.	= Bhāratīya-nāṭyaśāstra.
BR.	= Bohtlingk and Roth's <i>Sanskrit-Wörterbuch</i> , 7 volumes, St. Petersburg, 1855-1875.
com	= commentary, commentator.
DR.	= Daśarūpa.
ed.	= edited by, edition.
Ep. Ind.	= Epigraphia Indica.
ex.	= example.
H	= text of the Daśarūpa in Hall's edition.
Hall	= Hall's edition of the Daśarūpa, Calcutta, 1865.
Hem Kāvyaṇ.	= Hemacandra's Kāvyaṇuśāsana.
Ind. Ant.	= The Indian Antiquary.
JAOS.	= Journal of the American Oriental Society.
JRAS.	= Journal of the Royal Asiatic Society.
Lévi	= Lévi's <i>Théâtre indien</i> , Paris, 1890.
Mahāvīra.	= Bhavabhūti's Mahāvīracarita.
Mālatīm.	= Bhavabhūti's Mālatīmādhava.
Mālav.	= Kālidāsa's Mālavikāgnimitra.
Mṛcch.	= Śūdraka's Mṛcchakaṭika.
Nāgān.	= Harṣadeva's Nāgānanda.
P	= text of the Daśarūpa in Parab's edition.
Pratāpar.	= Vidyānātha's Pratāparudrayaśobhūṣaṇa.
Rasagaṅg.	= Jagannātha's Rasagaṅgādhara.
Rasaratn.	= Śivarāma Tripāṭhin's Rasaratnahāra.
Rasatar.	= Bhānudatta's Rasataranginī.
Ratn.	= Harṣadeva's Ratnāvalī.

Regnaud	= Regnaud's <i>Rhétorique Sanskrite</i> , Paris, 1884
Rudr. Kāvyaḷ	= Rudrata's Kāvyaḷamkāra
Rudr. Śrng.	= Rudrata's Śrngāratilaka
Sarasv.	= Bhojarāja's Sarasvatikanthābharana.
Śārng	= Śārngadharapaddhati.
Sb.	= Sitzungsberichte.
Schmidt	= Schmidt's <i>Beiträge zur indischen Erotik</i> , Leipzig, 1902, 2d edition, Berlin, 1911 (actually published in 1910)
SD.	= Viśvanātha Kavirāja's Sāhityadarpana.
Skm.	= Śrīdharadāsa's Saduktikarnāmṛta (see Aufrecht, ZDMG 36)
Spr	= Bohtlingk's <i>Indische Sprüche</i> , 2d edition, St. Petersburg, 1870-1873.
tr.	= translated by, translation.
Uttararāma.	= Bhavabhūti's Uttararāmacarita.
V	= text of the Daśarūpa in Vidyāsāgara's edition.
v	= verse, metrical portion.
Vāgbhatāḷ	= Vāgbhatāḷamkāra.
Vāgbh Kāvyaṇ.	= Vāgbhata's Kāvyaṇuśāsana.
Venī.	= Nārāyaṇa Bhatta's Venīsamhāra.
WZKM	= Wiener Zeitschrift für die Kunde des Morgenlandes.
ZDMG.	= Zeitschrift der Deutschen Morgenlandischen Gesellschaft.

° indicates the omission of the preceding or following part of a word or stanza.

|| indicates parallel or identical passages in other Hindu works, chiefly dramaturgic and rhetorical

INTRODUCTION

I. CONCERNING THE DAŚARŪPA OF DHANAMJAYA

The author and his patron. The Daśarūpa,¹ or Treatise on the Ten Forms of Drama, one of the most important works on Hindu dramaturgy, was composed by Dhanamjaya, son of Viṣṇu, in Mālava in the last quarter of the tenth century A.D., during the reign of Vākpatirāja II, or Muñja.² The monarch's name is given by Dhanamjaya in his concluding stanza (DR. 4. 91), where he states that his 'intelligence was derived from discourse with the sovereign lord Muñja.' This ruler, who had a great variety of names or epithets (Muñja, Vākpati, Utpalarāja, Amoghavarsa, Pṛthivīvallabha, Śrīvallabha),³ was the seventh

¹ The name appears as *Daśarūpa* or, more frequently, as *Daśarūpaka*, with the suffix *-ka*. For the shorter form, which I use throughout in referring to the work, we have, as Hall observed (p. 4, notes), the warrant of Dhanamjaya himself in his concluding lines (4. 91), as well as the 'implied support of Dhamka', who gave his commentary the title *Daśarūpāvaloka*. Cf. also the parallel forms *Daśarūpa-ṅkā* and *Daśarūpaka-ṅkā* noted as names of another commentary by Aufrecht, *Cat. Cod. Oxon.* p. 135 b.

² See Bühler (and Zachariae), 'Ueber das Navasāhasāṅkacarita des Padmagupta oder Parimala,' in *Sb. der phil.-hist. Classe der kais. Akad. der Wiss. zu Wien*, 116 (1888), p. 620-625 (= English translation, *Ind. Ant.* 36 168-170). The last (15th) section of the first prakāśa of Merutunga's Prabandhacintāmaṇi (completed April, 1306) is devoted to an account of Muñja, see the translation by Tawney, Calcutta, 1901 (Bibliotheca Indica), p. 30-36. Muñja is mentioned by Sambhu in his Rājendrakarnapūra, v. 17 (Aufrecht, *Catalogus Catalogorum*, 1. 460 b). For inscriptions recording land-grants by Muñja-Vākpati see *Archaeol. Survey of Western India*, vol. 3 (Burgess), London, 1878, p. 100 (given also at *Ind. Ant.* 6 48-49), *Ind. Ant.* 14 159-161.

³ Cf. Bühler, *op. cit.* p. 620-621; *Ep. Ind.* 1 226. See also p. xxiii, below. For an inscription giving the name Utpalarāja see *Ep. Ind.* 5, p. vi.

rāja of the Paramāra dynasty of Mālava¹. He came to the throne in 974 A.D., succeeding his father Siyaka, and held sway until about 995,² when he was defeated, taken captive, and executed by the neighboring Cālukya king Tailapa II (or Taila),³ whom he had, according to the author Merutunga, conquered in six previous campaigns.⁴

Muñja was not only an intrepid warrior, but a poet⁵ and patron of letters as well. Padmagupta, the author of the *Navasāhasāṅkara*, twice calls the king a 'friend of poets'⁶ and states that it was because of royal favor that he, too, was able to 'wander along the path trod by the master-poets.'⁷ The lexicographer Halāyudha also, in commenting on the metrical treatise of Piṅgala, includes stanzas in praise of Muñja's liberality.⁸ Furthermore

¹ For inscriptions regarding this dynasty see *Ep. Ind.* 1. 222-238; 2. 180-195. Cf. Buhler, *op. cit.* p. 603-630, Fleet, 'The Dynasties of the Kanarese Districts,' 2d ed., p. 432, in *Bombay Gazetteer*, 1 (1896), pt. 2, Bhandarkar, 'Early History of the Dekkan,' *ibid.* p. 214.

² On the date see Buhler, *op. cit.* p. 624-625.

³ Muñja's execution is attested by Cālukya inscriptions; see *Ind. Ana.* 12. 270; 16. 18, 23; 21. 167-168; *Ep. Ind.* 2. 212-221. Cf. Kielhorn, *Ep. Ind.* 2. 214-215.

⁴ Buhler (*op. cit.* p. 623) gives the text as follows: *śapathadānaparvakaṁ nīśidhya tam purā śoḍha nirjitam ity avajñatayā pātyann atirekavāśāt tāṁ saritam utīrya skandhāvaram nveśayām āsa*. Cf. Prabandhacintāmaṇi, tr. Tawney, Calcutta, 1901, p. 35. Buhler inadvertently translated *śoḍha* as 'sechzehnmal,' and this mistake has been perpetuated by him, *Ep. Ind.* 1. 227, and by Vincent Smith, *Early History of India*, p. 317, 328 (2d ed. p. 365, 389) — On Muñja's military exploits see Buhler, *Ep. Ind.* 1. 227-228. His defeat by Balirāja, a Cāhamāna chief, is mentioned in an inscription of about 1262 A.D.; see *Ep. Ind.* 9. 71. — For the legendary account of Muñja, as given in the *Bhojaprabandha*, see Lassen, *Indische Alterthumskunde*, 3 (Leipzig, 1858), p. 837-841.

⁵ Muñja, the author of the *Gauḍavaḥo*, lived early in the eighth century, under King Yaśovarman. Peterson's identification of him with the Paramāra ruler Muñja-Vākpati (*Subhāṣitāvali*, p. 115) is erroneous. A similar mistake is found in *Kāvya-mālā*, part 1 (2d ed., Bombay, 1893), p. 131, where one of the editors assigns to Utpalarāja (= Muñja) the authorship of the *Pratyabhijñān-sūtra*, a work composed by a Śaivite guru named Utpaladeva, who lived about 930 A.D.

⁶ *Navasāh.* 1. 8: *kavibāndhava*; 11. 93: *kavimitra*.

⁷ *Navasāh.* 1. 7. The text is given below, p. xxvi, note 1.

⁸ For the text of one of them see p. xxv, note 7, below.

Dhanika, poet and commentator, held an official position at the court¹, Dhanamjaya claims, as we have seen, to have profited by conversations with his august ruler, and the work of other authors, to be mentioned below, bears added witness to the literary activity during his reign. Some indication that Muñja himself was regarded as a poet² is to be found in the fact that Merutunga depicts the captive king as versifying his complaints.³ That he actually was a writer of verse, however, is clearly established by quotations of some of his lines by later writers and in anthologies. One of his stanzas, for example, is twice quoted by Dhanika in his commentary on the Daśarūpa, the author being given in the one case as 'Śrī-Vākpatirājadeva' and in the other as 'Śrī-Muñja.'⁴ Another stanza is reproduced by the later Paramāra king Arjunavarman (who ruled early in the thirteenth century) in his Rasikasamjivani, a commentary on the Amaruśataka, with the statement that it was composed by 'our ancestor Muñja, whose other name was Vākpatirāja.'⁵ The poet Ksemendra (fl. 1037-1066 A.D.) quotes three different stanzas by 'Śrīmad-Utpalarāja,' in as many of his works.⁶ Two of these, found respectively in the Suvṛttatilaka and the Kavikanthābharana, are not otherwise known; the third, a well-known stanza beginning *ahau vā hāre vā*, recurs in one of the Centuries attributed to Bhartṛhari, where it is probably to be

¹ ² Cf. page xxxii, below

³ In connection with Muñja's literary inclinations it is of interest to note that his nephew, Bhojadeva, was the reputed author of the Sarasvatikanthābharana, a rhetorical work of some importance (often referred to in my notes). Muñja is mentioned in one of its stanzas (1. 83, p. 60)

⁴ Prabandhacintāmaṇi, tr. Tawney, Calcutta, 1901, p. 34-35. — Verses are attributed to Muñja also in Ballāla's Bhojaprabandha. For a list of these and a record of their recurrences in other works see Oster, *Die Rezensionen des Bhojaprabandha*, Darmstadt, 1911, p. 24 (dissertation)

⁵ See the com. on DR. 4. 66, 67. On Muñja's various names and epithets see above, p. xxi.

⁶ His words are: *asmatpūrvajasya Vākpatirājāparandmno Muñjadevasya*. See Amaruśataka, ed. Durgāprasād and Parab, Bombay, 1889, p. 23

⁷ Suvṛttatilaka 2. 6 (*Kāvya-mālā*, part 2, ed. Durgāprasād and Parab, Bombay, 1886, p. 37); Kavikanthābharana 2. 1 (*Kāvya-mālā*, pt. 4, 1887, p. 125); Aucityavicāracarcā 16 (*Kāvya-mālā*, pt. 1, 2d ed., 1893, p. 131).

regarded as an interpolation.¹ Vallabhadeva included this same stanza and one other in his anthology,² and two further specimens of the royal author's verses are found in the Śārṅgadharapaddhati (c. 1363 A.D.).³

Contemporaries of Dhanamjaya. Concerning Dhanamjaya⁴ himself nothing is known save his authorship of the Daśarūpa and his relations with King Muñja, aside from the fact that a stanza attributed to him is included in Śrīdharadāsa's anthology, the Saduktikarnāmṛta.⁵ Some idea of the literary atmosphere in which he lived, however, can be obtained from a consideration of the other writers that flourished in Mālava at this time. Foremost to command our attention is Dhanika, son of Visnu, who not only wrote poetry in Sanskrit and in Prākṛit, but also prepared the current commentary on the Daśarūpa. He and his commentary will be specially referred to below, in the second part of this Introduction. Next may be mentioned the lexicographer and poet Dhanapāla, son of Sarvadeva, who lived at Dhārā,⁶ the Mālava capital, under Vākpati and his predecessor Siyaka.⁷ He was the author of the Pāiyalacchī, a Prākṛit vocabu-

¹ Vairāgyaśataka 40 (= Spr 844). In Śārṅg., where this stanza also occurs (4102), it is attributed to Bhartṛhari.

² Subhāṣitāvalī 3413, 3414. The author is given as 'Śrī-Harṣadeva-tmaja-Vākpati'.

³ Śārṅg. 126 (by 'Vākpatirāja'), 1017 (by 'Utpalarāja').—According to Aufrecht, *Catalogus Catalogorum*, I 64 b, Utpalarāja is mentioned or quoted also in the Saduktikarnāmṛta of Śrīdharadāsa (But I find no mention of this at ZDMG 36. 557, in Aufrecht's article on Skm.)

⁴ On a different (and probably later) Dhanamjaya, who was the son of Vasudeva and who wrote a kāvya called Dvīsaṃdhāna, or Rāghava-pāṇḍaviya, as well as a brief lexicographical work entitled Nāma-mālā, see Zachariae, 'Die indischen Wörterbücher (Kośa),' in *Grundriss der indo-arischen Philologie*, I. 3 B, p. 27-28 (Strassburg, 1897).

⁵ Skm. 3. 211; cf. Aufrecht, ZDMG. 36 (1882), p. 533-534.

⁶ See Pāiyalacchī 277.

⁷ Merutuṅga mentions both Dhanapāla and his brother Sobhanamuni; see Prabandhacintāmaṇi, tr. Tawney, Calcutta, 1901, p. 52-62. He erroneously places them both at the court of Bhoja, either by inadvertence or to add greater luster to that monarch's entourage; cf. Bühler, BB. 4 (1878), p. 73-75. Dhanapāla is mentioned also by Śāntisūri in his Pra-

lary, completed in 972-973 A.D.,¹ and, after his conversion to Jainism, of the *Rsabhapañcāśikā*, fifty verses in Prākṛit in honor of Rsabha, the first prophet of the Jains. A work named *Tilakamañjarī* is also ascribed to him.² Dhanapāla's younger brother, Śobhanamuni, who was an ardent Jain and is said to have converted his brother to his religious belief after prolonged efforts, was also one of the literary men of this time, having composed the *Śobhanastutayas*, also called *Caturvimsātikā*, a work on which Dhanapāla later prepared a commentary.³ Another contemporary writer, Bhatta Halāyudha, who probably spent the latter part of his life in Mālava, is known to have been the author of three technical works.⁴ Presumably the oldest of these is a lexicographical compendium, the *Abhidhānaratnamālā*,⁵ the *Kavirahasya* was written about the year 950 at Mānyakheta at the court of King Kṛṣṇarāja III⁶; and the *Mṛtasamjivani*, a commentary on the *Pingalachandaḥsūtra*, was prepared considerably later at Dhārā at the court of King Muñja, whose liberality is appreciatively referred to in some of the stanzas.⁷ The poet *Padmagupta* (also called *Parimala*),

bhāvākacārīta. On both Dhanapāla and Śobhanamuni see Buhler, *Sb Akad Wien*, 99 (1882), p. 568-572.

¹ The text of the *Pāyilacchī* has been published by Buhler, *BB.* 4 (1878), p. 70-166. On the date of completion of this work see *ibid* p. 71.

² The text of the *Tilakamañjarī*, ed. by Bhavadatta Śāstrī and Parab, was published at Bombay in 1903 (*Kāvya-mālā* series, no. 85).

³ The text of Śobhana's work has been edited by Jacobi, *ZDMG.* 32 (1878), p. 509-534. On the com. see Buhler, *Sb Akad. Wien*, 99 (1882), p. 570-572.

⁴ On Halāyudha see Heller, *Halāyudha's Kavirahasya*, Göttingen, 1894, p. 20-32 (dissertation).

⁵ Cf. Zachariae, 'Die indischen Wörterbücher (Kośa),' in *Grundriss der indo-arischen Philologie*, I 3 B, p. 26 (Strassburg, 1897). The text has been edited by Aufrecht, London, 1861.

⁶ Published by Heller, *Halāyudha's Kavirahasya*, in *beiden Recensionen herausgegeben*, Greifswald, 1900.

⁷ This commentary has been printed with Pingala's *Sūtras* in the editions of Viśvanātha Śāstrī, Calcutta, 1874 (*Bibl. Ind.*), and of Kedara-nātha and Panashikar, Bombay, 1908 (*Kāvya-mālā* series, no. 91). One

son of Mrgāṅkagupta, found favor, as was mentioned above, with Vākpatirāja and later with his successor Sindhurāja, at whose direction he wrote the Navasāhasāṅkacarita, a mahākāvya in glorification of the sovereign.¹ Dhanika quotes one of his stanzas in his commentary on the Daśarūpa.² To this same period belongs also the Jain author Amitagati, who finished his Subhāsitasan̄doha, or Subhāṣitaratnasan̄doha, in 993 A.D., in the reign of Muñja.³ Another work of his, entitled Dharmaparikṣā, was written in the year 1014.⁴

Scope and importance of the Daśarūpa. In the Daśarūpa Dhanamjaya presents, in the form of a brief manual, the rules

of the references to Muñja-Vākpati (for a list of which see Weber, *Indische Studien*, 8. 193-4) is as follows (4 20):—

*sa jayati Vākpatirājah sakalārthimanorathakakulpataruḥ
pratyarthibhūtapārthivalukṣmihajaharanadurlalitah.*

Peterson, *Subhāṣitāvali*, Bombay, 1886, p. 115, states that this verse is quoted in the Daśarūpāvaloka, but I do not find it in the printed text.

¹ See Buhler and Zachariae, 'Ueber das Navasāhasāṅkacarita des Padmagupta oder Parimala,' in *Sb. der phil.-hist. Classe der kais. Akad. der Wiss. zu Wien*, 116 (1888), p. 583-630 (English translation of this article. *Ind. Ant.* 36. 149-172). The text has been published by Vāmana Shāstri Islāmpurkar, Bombay, 1895. Padmagupta's chief reference to his royal patrons is as follows (Navasāh 1, 7, 8).—

*Sarasvatīkalpalataikaḥ landam
vandāmahe Vākpatirājadevam
yasya prasādād vayam apy ananya-
kavīndracitrṇe pathi samcarāmah*

*divam yiyāsur mama vāci mudrām
adatta yaṁ Vākpatirājadevaḥ
tasyānujanmā kavibāndhavasya
bhīnati tām samprati Sindhurājah.*

¹ See the commentary on DR. 2. 65.

² Cf. Kielhorn, *Ind. Ant.* 19 361; Hertel, WZKM. 17. 105-134. The text of this work has been published by Schmidt and Hertel in ZDMG., vols. 59 and 61, and also by Bhavadatta Śāstri and Parab, Bombay, 1903 (*Kāvya-mālā* series, no 82).

³ On this work see Mironow, *Die Dharmaparikṣā des Amitagati*, Leipzig, 1903 (dissertation)

of dramatic composition originally laid down in the great compendium of Hindu dramatic science, the Bhāratīyanāṭyaśāstra. That monumental work, although regarded as authoritative and even invested by tradition with the character of semidivine revelation, was altogether too cumbersome for ordinary use and had the additional disadvantages of diffuse style and a somewhat unsystematic arrangement. From the point of view of the dramatist, particularly, it was unsatisfactory, since the purely dramaturgic portions were submerged, so to speak, in a mass of histrionic and general prescriptions. The author of the Daśarūpa accordingly aims, as he himself says, to restate the principles of dramaturgy in more concise and systematic form¹. He not only professes great reverence for the rules of Bharata,² but actually adheres for the most part to the terminology and definitions attributed to the venerated sage. Dhananjaya has a somewhat different classification of heroines (DR. 2. 24), and in his treatment of the Erotic Sentiment (DR. 4. 58, etc.) he introduces a new distinction (which, it may be noted in passing, apparently found no favor, for it is ignored by all the later authorities). At 3. 48, after quoting (though without indication of source) part of the definition of the *nāṭikā* given in Bh., he ventures to modify it in the direction of greater latitude. The other variations between the two works are not of any special significance and are few in number.³

The excellence of Dhananjaya's presentation and its convenient form gave the Daśarūpa a prominence that it has retained to the present day. As a compact exposition of the dicta of the Bhāratīyanāṭyaśāstra, it largely superseded that work, manuscripts of which are consequently extremely rare, and it so completely supplanted such dramaturgic treatises as existed previous

¹ Cf. DR. 1. 4 d. *kim cit pragunaracanayā lakṣaṇaṃ saṃkṣipāmi*

² Cf. DR. 1. 4 c. *pratiṣṭhānam āpāram lakṣma kaḥ kartum iṣṭe*.

³ The chief points to be noted, with the sections of DR. concerned, are: variations in terminology: 1. 31, 79, 80, 96, 107, 120; 2. 80, 86; divergencies in definition: 1. 41, 48, 50, 102; difference in term and definition: 1. 85, 92, omission of a term in DR. 1. 80. See my notes on these sections.

to its time, that it is, with the sole exception of the Bh., the oldest extant work in its field

Its importance in the eyes of Indian students of the drama is further attested by the numerous citations of its rules and allusions to them in later rhetorical and dramaturgic treatises and in the native commentaries on Hindu plays. In the *Pratāparudriya*, for example, we find ten quotations from the *Daśarūpa*,¹ the source being indicated in all but one of the cases; three other passages, also ascribed to the *Daśarūpa*, are not to be found in our text.² The *Sāhityadarpana*, furthermore, not only refers to the *Daśarūpa*³ and criticizes some of its statements,⁴ but bases its treatment of dramaturgy to a great extent on Dhananjaya's work and repeats verbatim or with minor variations a large number of its sections. A similar dependence on the *Daśarūpa* and recognition of its value is found also in other dramaturgic treatises.

Style and method of treatment. In style the *Daśarūpa* differs very largely from the *Bhāratīyanāṭyaśāstra* (upon which, as stated above, it is professedly based). The latter is very diffuse, abounds in transitional and introductory formulas,⁵ and often uses stock phrases to fill incomplete lines.⁶ The *Daśarūpa*, on the other hand, is extremely condensed and avoids all formulaic 'padding' except where it is absolutely required by the meter.⁷ In many cases, however, brevity is attained at the expense of clearness, and not a few definitions would be absolutely obscure except for the help to be derived from the commentary and the

¹ The passages quoted are: DR. 1. 11, 15, 23 a, 27 a, 28 b, 34, 36, 115 b; 3. 4; 4. 1. (DR. 1. 115 b is quoted at *Pratāpar* 3. 35, p. 124; for the others see my notes on the various sections.) DR. is mentioned also at *Pratāpar* 3, p. 131.

² *Pratāpar*. 2, p. 46; 4, p. 221; 4, p. 228. For another pseudo-DR. rule see the com. on *Anargharāghava*, p. 7 (cf. Lévi, pt. 2, p. 4, 24).

³ See my notes on DR. 1. 50, 55. DR. 3. 37 is quoted, as by Dhanika, at SD 316.

⁴ Regarding these criticisms see my notes on DR. 2. 70, 71.

⁵ Cf. Bh. 18. 3 b, 18. 40; et passim.

⁶ Cf. Bh. 18. 112 b; 19. 83, 84; et passim.

⁷ For examples of the occasional use of transitional phrases see DR. 1. 39 (*atthā lakṣanam*); 1. 67 (*lakṣanam ca prapṇyate*).

parallel passages that are to be found in other dramaturgic and rhetorical treatises. This is especially the case where only a single word is used to explain the meaning of a technical term, as often happens in Book 1, in the treatment of dramatic structure¹

In his definitions of technical terms, Dhanamjaya occasionally resorts to etymological explanations, on the supposition that the root of a word or its component parts will give a satisfactory idea of its meaning and application². As a typical example, and one which shows the method at its best, may be cited the treatment of the word *ādhikārika* in 1. 19. Analytic in character is the definition of the term *vyabhicārin* (4. 8)—

viśeśād ābhimukhyena caranto vy-abhi-cārinah—

in which the author attempts to indicate the force of each of the components by a separate explanatory word. Other examples of etymologic interpretation are found at 1. 9, 20, 81, 126; 2. 44.

The Hindu fondness for minute and often futile classification and subdivision is in evidence throughout the work, but is best exemplified in the treatment of the Erotic Sentiment (4. 56–78) and also of the types of heroine (2. 24–35), the classification of which is shown by a diagram on page 149. Dhanamjaya fortunately refrains from foolish computation (so often found in later treatises³) as to the theoretically possible number of types of hero and heroine, but his commentator makes up for the deficiency in the former case⁴.

Meters and metrical considerations. The *Daśarūpa* is composed for the most part in the ordinary śloka meter regularly found in treatises of this kind. Eighteen *stanjās*, however, including the last section in each book, are written in other meters. A list of these is here given in the order of their occurrence.

¹ Cf. DR. 1. 61, 68, etc.

² Such explanations are frequently met with in the Upaniṣads; cf. for example, *Bṛhad-Araṇyaka Up.* 1. 2. 7; 1. 3. 22, 23; 1. 4. 1; *Chāndogya Up.* 2. 10–12.

See my notes on DR. 2. 45.

Cf. DR. 2. 11, com.

1	3	āryā	4	44	āryā
	4	sragdharā		57	indravajrā (6 lines)
	6	indravajrā		79	vasantatilaka
	129	vasantatilaka		80	śārdūlavikrīḍita
2	105	upajati		81	śārdūlavikrīḍita
3	65	vasantatilaka		83	āryā (2 stanzas)
4	9	sragdharā		90	vasantatilaka
	15	āryā		91	indravajrā
	35	sragdharā			

One of these stanzas (4. 9), a veritable metrical *tour de force*, embodies in its four lines, without extraneous matter of any kind, the names of the thirty-three Transitory States. The second āryā stanza at 4. 83 is defective in all previous editions, lacking one syllabic instant in the second half of the first line. As indicated in the notes on that section, I have remedied this by a very simple emendation of the text.

As might well be expected, Dhanamjaya has to resort to a number of expedients to round out his lines or to obtain the needful succession of light and heavy syllables. Perhaps the most natural of these, the use of 'verse-fillers,' is much less frequent in the *Daśarūpa* than in other works of this kind, because of the compact arrangement of the material. Instances, however, occur here and there; cf. 1. 27 (*ākhyā*) ; 2. 49 b (*tathā*) ; etc. Transitional phrases (such as *atha lakṣaṇam*), which occur in the *Bhāratīyanāṭyaśāstra* with almost unfailing regularity, are similarly but little employed, the two chief cases being at 1. 38 and 1. 67. Great advantage in versification is gained also by the alternation of such verbs and verbal forms as *syāt*, *bhavet*, *iṣyate*, *smṛta*, *māta*, and *parikīrtita*. Another device, which is especially helpful in the metrical adjustment of enumerations and lists of technical terms, is the arbitrary grouping of words into copulative compounds. The most conspicuous example of this is undoubtedly the sragdharā stanza at 4. 9; others may be found at 1. 38 c, 67, 82, 97; 2. 15, 83 b; 3. 13; 4. 81 d.

(To metrical exigencies also must be attributed the use of a large number of dramatic terms in varying forms, as well as the

occasional substitution of the synonymous word for the term regularly employed. These variations may be conveniently grouped under six heads. The list of examples appended is practically exhaustive (but see also my notes on 4 84, 86, 87).

1 Addition or rejection of a suffix such as *-ka* or *-na*

<i>udghāṭya</i> (3 14) = <i>udghāṭyaka</i>	<i>anumā</i> (1 75) = <i>anumāna</i>
<i>janānta</i> (1 125) = <i>janāntika</i>	<i>avapātana</i> (2 88) = <i>avapāta</i>
<i>praveśa</i> (1 118) = <i>pravesaka</i>	<i>nirodhana</i> (1 60) = <i>nirodha</i>
<i>viskambha</i> (1 116) = <i>viskambhaka</i>	<i>paribhāva</i> (1 47) = <i>paribhāvanā</i>
<i>samlāpa</i> (2 83) = <i>samlāpaka</i>	<i>paribhāṣā</i> (1 102) = <i>paribhāṣana</i>
<i>samksiptikā</i> (2 88) = <i>samksipti</i>	<i>bhāṣā</i> (1 97) = <i>bhāṣana</i>

2 Substitution of a different derivative of the same basic stem.

<i>ālasatā</i> (4 9) = <i>ālasya</i>	<i>capalatā</i> (4 81) = <i>cāpala</i>
<i>utsuka</i> (4 9) = <i>autsukya</i>	<i>parikriyā</i> (1 40) = <i>parikura</i>
<i>udāhrti</i> (1 71) = <i>udāharāna</i>	<i>pariyupāsiti</i> (1 61) = <i>pariyupāsana</i>
<i>augrya</i> (4 9, 57) = <i>ugratā</i>	<i>prāgalbhya</i> (2 57) = <i>pragalbhata</i>
<i>svīyā</i> (2 25) = <i>svā</i>	<i>vastūtitthāna</i> (2 88) = <i>vastūtitthāpana</i>
<i>capala</i> (4 9) = <i>cāpala</i>	

3 Addition, change, or omission of a prefix.

<i>dhīraprasānta</i> (3 44) = <i>dhīśānta</i>	<i>sahacārin</i> (4 84) = <i>vyabhicārin</i>
<i>praharsa</i> (4 79) = <i>harṣa</i>	<i>smaya</i> (4 44) = <i>vismaya</i>
<i>sammoha</i> (4 86) = <i>moha</i>	* <i>yatna</i> (1 28) = <i>prayatna</i>
<i>vimarśa</i> (3 60, 61) = <i>avamarśa</i>	* <i>vega</i> (4 81) = <i>āvega</i>
<i>samcārin</i> (4 54) = <i>vyabhicārin</i>	

4 Change or omission of one of the elements of a compound.

<i>upasamhāra</i> (1. 97) = <i>kāvyasamhāra</i>	<i>prāptisambhava</i> (1. 66) = <i>prāptiyāśa</i>
<i>dyuti</i> (1 58) = <i>narmadyuti</i>	<i>phalāgama</i> (1 28) = <i>phalayoga</i>
<i>sūtrabhṛt</i> (2. 100) = <i>sūtradhāra</i>	

5 Use of a different, but related, simple or compound term.

<i>utkā</i> (4 75) = <i>virahoikanṭhā</i>	<i>samaparakarṣa</i> (4 53) = <i>śāntarasa</i>
<i>bhayaṅkarṣa</i> (4 52) = <i>bhāyānaka</i>	<i>sūtrin</i> (2 102, 3. 10) = <i>sūtradhāra</i>

6. Substitution of an entirely different word.

* <i>irṣyā</i> (4 9) = <i>asūyā</i>	<i>upasamhṛti</i> (1. 36) = <i>nivahana</i>
<i>svāpa</i> (4 87) = <i>nidrā</i>	<i>ārii</i> (4. 80) = <i>vyādhi</i>

It is probably to these same considerations of meter that we must ascribe the adjectival use, in more than twenty cases, of numeral derivatives in *-dhā*, in place of the regular adjective derivatives in *-ridha* (of which only four examples occur. *divridha*, 1. 15; *caturridha*, 4. 52 b; *vaṭṭridha*, 3. 58; *daśaridha*, 3. 54 d). Clearly adjectival in construction and signification, though not in form, are the following words, most of which are used as predicates:

dvidhā: 1. 17, 125; 3. 10 b, 45 a, 4. 2 b.

dvedhā 2. 31, 79 d.

tridhā. 1. 23 a, 122; 2. 24, 79 c; 4. 58, 67 d, 71.

tredhā: 2. 79 d; 3. 45 d, 55; 4. 79 d.

caturdhā. 2. 2, 77 a, 88 a, 93.

daśadhā: 1. 10.

As doubtful cases, possibly truly adverbial, may be added the following: *dvidhā*, 3. 15 b; 4. 65 a; *dvedhā*, 1. 113; 3. 14 b; *tridhā*, 2. 79 b; *ṣoḍhā*, 1. 111. The regular adverbial use is exemplified in *tredhā*, 1. 23 a; *pañcadhā*, 3. 30 a.

2. CONCERNING DHANIKA'S COMMENTARY ON THE DAŚARŪPA

Authorship and date. (In most of the manuscripts the *Daśarūpa* is accompanied by a Sanskrit commentary, in prose, entitled *Daśarūpāvaloka*,¹ or 'Examination of the *Daśarūpa*.' Its author, Dhanika, son of Viṣṇu,² is described, in one of the manuscripts, as an officer (*mahāsādhyapala*) of King Utpalarāja,³

¹ Hall (p. 4, notes) records that one of his manuscripts has, in one place, the variant form *Daśarūpāvaloka*.

² There are known also commentaries on this work by Nṛsiṃha Bhaṭṭa (Aufrecht, *Catalogus Catalogorum*, 1. 247 b, 248 a), by Pāṇi, or Devapāṇi (Aufrecht, 2. 53), by Kṣaṇḍidhara Miśra (Hall, p. 4, notes), by Kuravirāma (Aufrecht, 2. 53). So far as I am aware, none of these have been made accessible in printed form.

³ Wilson, *Select Specimens of the Theatre of the Hindus*, 3d ed., London, 1871, 1. xx, xxi. Wilson's statement is reprinted by Hall, p. 3, notes.

who is, as we have seen, none other than Muñja, the patron of Dhanamjaya¹ This statement, together with the fact that the work contains (at 2 65) a quotation from Padmagupta's Nava-sāhasāṅkacarita (a poem published after 995 A.D., in the reign of Sindhurāja), enables us to assign Dhanika's commentary approximately to the end of the tenth century² It is consequently not at all impossible (though I do not regard it as probable) that our commentator is the same person as the Dhanika Pandita to whose son Vasantācārya a tract of land was granted in 974 A.D. by King Vākpatī (= Muñja)³ This conclusion as to the age of the Daśarūpāvaloka would seem to be invalidated by the occurrence, at the end of the first book (I 129, com.), of a quotation from Ksemendra's Brhatkathāmañjarī, a work composed about 1037 A.D., but the four lines in question occur in only one of the manuscripts and are generally admitted, for this and other reasons, to be a later interpolation⁴

It has been suggested, because of the similarity of the names and the identity of the patronymic, that the author of the Daśarūpa and its commentator were one and the same person.⁵ This view is supported by the fact that the Daśarūpa is usually referred to in later treatises as the work of Dhanika⁶ and that the commentary seems to form an essential part of the treatise. On the other

¹ See page xxi, above. Dhanika quotes one of the king's stanzas in two places in his commentary (DR 4 66, 67)

² According to Jacob, JRAS. 1897, p. 304, Dhanika is quoted 16 times in the Sarasvatikanthābharana (written about 1025 A.D.)

³ Cf. *Ind Ant* 6 (1877), p. 51-53; *Archaeol. Survey of Western India*, vol. 3 (Burgess), London, 1878, p. 100. This grant was first described by Hall, *Journ As Soc. Bengal*, 30 (1861), p. 195-210

⁴ Cf. Hall, *Vasavadattā*, Calcutta, 1859, p. 55; Lévi, *Journal asiatique*, 8 série, 7 (1886), p. 221; Buhler, *Sb Akad Wien*, 116 (1888), p. 622, n. 2; Lacôte, *Essai sur Guṇādhyā et la Brhatkathā*, Paris, 1908, p. 14. The two śloka are quoted also in Dhundhirāja's commentary on the *Mudrārākṣasa* (ed Telang, p. 53, ed Kale, p. 12)

⁵ Wilson, *Theatre of the Hindus*, I xx. Cf. also Lévi, *Journal asiatique*, 8 série, 7 (1886), p. 220-221

⁶ As, for instance, at SD 313, 316, etc., and in other works. Cf. Lévi, *Le Théâtre indien*, p. 17.

hand, there are in the commentary a number of indications of a difference in authorship,¹ and it is difficult to resist the conclusion that Dhanika, its author, was some contemporary of Dhanamjaya, very probably his brother, who collaborated in the production of the work.²

Of other works by Dhanika only a few fragments have survived to the present day. From seven couplets quoted in his comment on DR. 4 46 it appears that he composed a treatise on poetics, entitled *Kāvyanirnaya*, of which nothing further is known. His *Avaloka* also reveals him as a writer of poetry, since he cites twenty-four of his own stanzas, twenty in Sanskrit and four in Prākṛit, as illustrations of Dhanamjaya's definitions.³ Two of these stanzas are included, under his name, in the *Sārṅgadhara*paddhati, and still another is found in that anthology without indication of authorship.⁴ Very probably Dhanika was a poet of some repute and belonged to the literary circle at King Muñja's court,⁵ for we find his name mentioned with those of

¹ At DR. 2 34, for example, Dhanika gives two possible interpretations of the text without deciding which is the correct one, at 3 40 his explanation seems to read a technical meaning into an apparently simple line, at 4 52 we find the form *vikāsa* substituted for the *vikāśa* of the text (this may, of course, be merely a manuscript error). See my notes on these sections. I regard Hall's views (p. 9, notes) regarding Dhanika's interpretation of *tulyasamvindhānaviśeṣaṇam* (DR. 1. 22) as mistaken; the commentator seems to give the meaning intended by the author in this passage.

² Cf. Hall, p. 2-4. That they were brothers is accepted, for example, by Keith, *A Catalogue of the Sanskrit and Prākṛit MSS. in the Indian Institute Library, Oxford*, Oxford, 1903, p. 4.

³ Dhanika's lines occur in the commentary on the following sections of DR. a. 8, 16, 22, 26, 29, 50 (Prākṛit), 51 (Prākṛit), 52, (Prākṛit), 57, 60, (Prākṛit), 63, 64, 65, 67, 68, 79 (repeated at 4. 69); 4. 3, 34, 35, 67, 69 (three stanzas, one being a repetition of the one at 2 79), 76, 79. — An introductory stanza, prefixed to the *Avaloka* in one of the manuscripts, was rejected by Hall as spurious, chiefly on the ground that its style was 'too pedestrian for so ornate a stylist as Dhanika'. See Hall, p. 4. notes.

⁴ *Sārṅg.* 3973 (DR. 2. 16), 3417 (DR. 4. 3), 278 (DR. 4. 79).

⁵ See pages xxii-xxiii, above.

other poets (Kālidāsa, Amara, Sundara, and Śaṅkha) in an anonymous stanza recorded by Cowell¹

Character and value. Although professedly an aid to the understanding of the text, the commentary leaves much to be desired and is not nearly so helpful as the average work of its kind. At times it explains what is so clear as to require no comment (this is, however, frequently the case in Hindu glosses), often, on the other hand, obscure words and phrases receive no elucidation whatever, and whole sections are occasionally dismissed with but the single word *spastam*, '[it is] clear'. Even where Dhanamjaya's definitions of technical terms are illustrated by means of examples from Sanskrit literature, the absence of further explanation sometimes leaves the exact meaning in doubt. The real merit of Dhanika's *Avaloka* lies in the occasional lengthy discussions of disputed and obscure points and in his collection of illustrative quotations, many of which are of value in obtaining a clear conception of the principles of Hindu dramaturgy.

Dhanika's explanatory and illustrative quotations. In his explanations of Dhanamjaya's rules, Dhanika not only refers to scenes and situations of the principal Hindu dramas,² but also quotes such passages as will serve to illustrate the matters under discussion. His quotations are, however, by no means confined to dramatic works, but are drawn to a considerable extent from other fields of literature as well, particularly from the sententious poetry and the so-called *kāvya* productions. Occasionally also he corroborates his statements by an excerpt from the *Bhāratīyanāṭyaśāstra* or some other technical work.

The range of these citations and references, so far as they have been identified, can best be seen from the following tabulation, in which works merely mentioned (but not quoted) are enclosed in parentheses. In the case of works cited only a few times, all the occurrences are recorded after the names or in the footnotes.

¹ JRAS 15 175

² As, for example, in the com. on DR. 1. 81; 2 82; 3. 15; etc.

1. Dramas extant and published

Mṛcchakaṭīka	Nāgānanda	Venisaphāra ¹
Śakuntalā	Mahāvīracarita	Karpuramañjarī ²
Vikramorvaśī	Uttararamacarita	Viddhaśalabhāṅjika ³
Mālavikāgnimitra	Mālatimādhava	Anargharāghava ⁴
Ratnāvalī ⁵	Mudrārākṣasa ⁶	Mahānātaka ⁷
(Priyadarśikā) ⁸		

2 Other works of Sanskrit and Prākṛit literature

(Mahābhārata) ⁹	Śṛṅgāratilaka ¹⁰	Hālasaptasatī ¹¹
(Rāmāyaṇa) ¹²	Kirātārjunīya ¹³	Bhartṛharisatakāṁ ¹⁴
Meghadūta ¹⁵	(Kādambarī) ¹⁶	Amarusataka ¹⁷
Kumārasambhava ¹⁸	Śiupālavadha ¹⁹	Navasāhasāṅkacarita ²⁰
Raghuvamśa ²¹	(Bṛhatkathā) ²²	

¹ The Ratnāvalī and the Venisaphāra are quoted more frequently than any other works, especially in connection with the treatment of dramatic structure in Book 1, since of all the plays they conform most strictly to the rules laid down in the text-books.

² This play of Harṣadeva is referred to at DR. 2. 82, 92

³ Quoted only at DR. 3. 23, but referred to also at 1. 129 and 2. 86

⁴ One stanza is quoted as an illustration of DR. 3. 16.

⁵ Quoted only once, in the comment on DR. 4. 61

⁶ The only quotation from this play is found at DR. 2. 1. Dhanika does not name the source of the stanza. Parab, in his index of verses, attributes it to the Mahānātaka.

⁷ Regarding this drama see the following page.

⁸ Referred to only at DR. 3. 28.

⁹ Mentioned by name at DR. 1. 129; 2. 12, 86; 3. 28, 52. A reference to plots based on the Rāmāyaṇa is found at DR. 2. 90.

¹⁰ Quoted only at DR. 4. 71.

¹¹ Quoted only in Books 2 and 4. All of the numerous stanzas from Hāla are quoted anonymously.

¹² Quoted at DR. 2. 1 and 4. 35; mentioned at 4. 74

¹³ Of this work, attributed to Kālidāsa, stanza 3 is quoted at DR. 4. 69, but without indication of source. In Hall's edition these lines are enclosed in brackets, as a possible interpolation

¹⁴ One stanza is quoted, as an illustration of DR. 4. 33.

¹⁵ Referred to at DR. 4. 73, 74.

¹⁶ This old collection of stories is mentioned at DR. 1. 129; 4. 43.

¹⁷ Nīṭisataka, DR. 2. 1, Śṛṅgāraśataka, DR. 4. 43; Vairāgyaśataka, DR. 4. 10, 14.

¹⁸ On this mahākāvya by Padmagupta see p. xix, note 1, and p. xx, above. One stanza from it is given at DR. 2. 65.

3 Dramas unpublished or no longer extant

Udāttarāghava ¹	Pāṇḍavānanda*	(Tarangadatta)*
Chalītarāma ²	(Rāmābhyudaya) ⁴	(Puṣpadūṣitaka) ⁵

4. Minor and unknown authors or works

- Ānandavardhana—five stanzas (found in his Dhvanyāloka commentary), at DR 2 56, 4 10, 43 (two), 45
 Vikatanitambā, poetess—one stanza at DR 4 42
 Vākpatirājadeva (= Muñja)⁶—one stanza at DR 4 66, 67
 Rudra—one stanza at DR 4 67
 Dhanika—twenty-four stanzas (see page xxxiv, note 3)
 (Bhaṭṭa Bāna's Mahāśvetāvarnanāvasara, mentioned at DR 2 54)

5 Technical works

- Bhāratīyanāṭyaśāstra⁷—DR 2 11; 3. 46, 59; 4 2, 4, 5, 6, 50, 52, 89
 Kāmasūtra of Vātsyāyana—DR 3 45, (4 64)
 A treatise by Bhartṛhari (apparently not the Vākyapadiya)—DR 4 2
 Kāvyaḷampkāra of Rudraṭa⁸—DR 4 44
 Kāvyanirṇaya, by Dhanika himself—DR 4 46

The quotations frequently deviate from the published texts of the works from which they are drawn. Such variations may be due either to Dhanika's quoting from memory, to the existence of other recensions than those known to us, or to corruption in transmission. They are in most cases of no special importance.

¹ A play by Māyurāja. It is quoted at DR 2 91, 3. 3, 4 15, 35; referred to at DR 3. 29

² Quoted at DR. 1. 85, 3 15, 22.

³ The only quotation from this work occurs at DR 3 14

⁴ Written by Yaśovarman in the latter part of the 7th century. It is referred to at DR 1. 90 (also at SD. 427). Cf. ZDMG. 36 (1882), p. 521.

⁵ These two plays are mentioned at DR 3. 45. The name Puṣpadūṣitaka recurs as Puṣpabhūṣita at SD. 512.—At DR 3 61 Samudramanthana may possibly be the name of a drama

⁶ See page xxiii, above

⁷ The reputed author of the Bh. is designated variously as *Bharata* (DR. 2. 11), *munī* (DR 3. 46), *Bharata-munī* (DR 3 59), or *śaṭśahasrakṛt* (DR. 4. 2).

⁸ Rudraṭa's Kāvyaḷampkāra is not mentioned by name.

In addition to differences of wording, which constitute the largest part of these variations, we find also instances of transposition of the lines of stanzas¹ and of assignment of speeches to characters other than those indicated in the printed texts.² In some cases Dhanika does not repeat dramatic quotations in full, but gives merely the first and last words of the passage to which he refers, see, for example, the commentary on DR. 1. 48.

Some of the quotations occur more than once, being used as illustrations of two, or sometimes three, different statements. One of the stanzas drawn from Amaru, for example, appears both at 2. 31 and at 2. 82; a stanza from the Mahāvīracarita is quoted at 2. 1 and recurs at 2. 20 and 4. 22. Usually the passage is repeated in full at each occurrence; occasionally, however, only the opening words are given (cf. the Ratnāvali quotation at 4. 86, which appears in full at 2. 92). The first illustrative excerpt at 4. 86, although introduced with the statement *prāg udāhṛtaḥ*, 'previously quoted,' does not occur elsewhere in the commentary. Possibly the words just mentioned have been misplaced and should be connected with the following quotation, which has really occurred before.

Besides referring to actual dramatic works, Dhanika makes mention also of legends and stories on which plays were based. Such are the Udayanacarita, mentioned at DR. 2. 89, and the Samudramanthana, named at DR. 3. 61, although the latter may be actually the name of a drama.

Of particular interest from the point of view of literary chronology is the occurrence in Dhanika's commentary of five stanzas from the Mahānāṭaka, or Hanuman-nāṭaka.³ The source is indicated in only one instance (DR. 2. 1), but the lines are all to be found in the text of the recension published by Jivānanda Vidyāsāgara. The oldest extant recension of this play, that

¹ DR. 3. 18 (Veṇīsaṃhāra 5. 26); DR. 4. 10 (Mahānāṭaka 9. 55); DR. 4. 61 (Vidhaśālābhāṇjikā 1. 31).

² DR. 1. 94 (Veṇī. 5. p. 149-150); DR. 3. 10 (Veṇī. 1. 7, p. 10).

³ At DR. 2. 1 (this stanza recurs in Rājasekhara's Bālarāmāyaṇa, 4. 60), 5. (repeated at 2. 19), 18; 4. 10, 24.

ascribed to Dāmodara Mīśra, dates from the eleventh century, but has been thought, because of its patchwork character, to be merely a revised form of an older work¹. This supposition is confirmed by the quotations in Dhanika's commentary, which must be from an earlier Hanuman-nāṭaka than the known recensions, since it is hardly probable that all of the five stanzas, occurring at as many different places, are later interpolations. As has previously been pointed out, the four lines quoted at DR. 1 129 from Ksemendra's Brhatkathāmañjarī (a work about half a century later than DR) are doubtless to be regarded as an interpolation².

3. CONCERNING PREVIOUS EDITIONS OF THE DAŚARŪPA

Hall's edition. The earliest edition of the Daśarūpa (so far as I am aware), and the only one of any independent value, is that of Fitzedward Hall,³ published at Calcutta in 1865 in the Bibliotheca Indica. The text, as well as the commentary of Dhanika, which accompanies it, was based on a collation of six manuscripts, five of them complete (see Hall, p. 35-36), and is in general very satisfactory. Unfortunately the editor thought it unnecessary to include in the printed volume the 'minute account' of the manuscripts and of their readings which he had taken the pains to prepare (Hall, p. 37), and we are thus left without much of the information that would have been helpful in estimating the correctness of his text. A number of variant readings are recorded, however, on pages 38 and 39, and an introductory paragraph on page 38 gives the impression that many

¹ Cf. Schroeder, *Indiens Literatur und Cultur*, Leipzig, 1887, p. 658, Lévi, p. 243-244; Cimmino, *L'uso delle didascalie* [for full title see p. xiii], p. 142-143.

² See page xxxiii, above.

³ I am informed, on the authority of Mr Richard Hall, the scholar's son, that Hall wrote his given name 'Fitzedward', the title-page of his *Daśa-Rūpa*, however, has the form 'FITZ-EDWARD'. At all events, he should not be referred to as 'F. E. Hall.'

of these were taken from an old copy of the *Nāṭyapradīpa*, a work which (as Hall mentions) 'repeats verbatim a large portion of the *Daśarūpa*' This list of variants was prepared after the text was printed, and such readings as seemed preferable to those in the text were designated with asterisks. In using this list it must be borne in mind that Hall has disregarded the principle of euphonic combination, giving all the readings in the pause-form, according to Hindu practice, as if they stood alone, unconnected with other words. In quoting these I have thought it best to give the form actually required by the context.

The introduction to Hall's edition contains a brief analysis of the work and much illustrative and explanatory material, a large part of which is now naturally antiquated. In addition to the *Daśarūpa*, the volume contains, as an appendix, the Sanskrit text of four books of the *Bhāratīyanāṭyaśāstra*, a manuscript of which came into the editor's hands after the completion of the rest of the work. The books are numbered 18, 19, 20, and 34; the last, however, is really book 24. This appendix is of great value and is constantly referred to in the present volume, but it must be said that it contains numerous errors and presents the appearance of a hasty transcript.¹

Jivānanda Vidyāsāgara's edition. The edition published by Jivānanda Vidyāsāgara at Calcutta in 1878 is merely a reprint. Hall's text is reproduced, even to the misprints, without any indication of its source or a single word of acknowledgment. The publisher took no notice of the fact that Hall (on pages 38 and 39) had designated certain variant readings as preferable to those in his text. He likewise failed to correct an error to which Hall calls attention in his introduction; see my notes on DR. 2 15. The reprint contains no prefatory material or index to give a touch of originality. The four books of the *Bhāratīyanāṭyaśāstra* are also copied from Hall's edition, with all the misprints and inaccuracies faithfully preserved.

¹ See my notes on DR. 1. 80; 3. 63

Parab's edition. Another reprint of Hall's text, prepared under the supervision of Kāshināth Pāndurang Parab, was published by the Nirṇaya Sāgara Press at Bombay in 1897. Here again there is no acknowledgment of indebtedness to Hall's text, which is referred to in the footnotes merely as '*pāṭha*'. For no apparent reason, this edition does not follow Hall's numbering of the verses, but adopts a system of its own, which departs from the other sufficiently to cause some difficulty in finding passages referred to by the numbers of the older edition.

This edition is in many respects the most practical of the three. The text embodies all the readings that Hall marked as preferable on pages 38 and 39, and all the variants listed by Hall are given in the footnotes. A group of sections in the first book (I 53-65; P. I 32 b-35; II. I 30 b-32), which were printed as a continuous passage by Hall, are arranged separately, each followed by its own interpretation in the commentary, so as to conform to the rest of the text. The volume contains also a detailed table of contents, a list of the works quoted in the commentary, and an index of all verses thus cited from other authors, with an indication, in many cases, of their source.

4. CONCERNING THE PRESENT EDITION

Constitution of the text. The Sanskrit text contained in the present edition is not based on any new examination of manuscripts¹ and can not, therefore, lay claim to any independent value. Aside from a few corrections, Hall's text is reproduced without change, with the substitution, however, in nearly all cases, of those of his variant readings designated by him as preferable on pages 38 and 39 of his edition. The only departures from Hall's text and variants (that is, from the text as printed by Parab) are the following:

¹ On manuscripts of DR see Aufrecht, *Catalogus Catalogorum*, I 247 b,

- 1 119 I retain *antaryāvanikā*², disregarding Hall's expressed preference (p. 38) for *°javanikā*³
- 2 27 Emendation of *°vāṭanānagā* to *°vauṭanānagā*
 78 Adoption of *°sphūṛja*⁴ for *°sphmja*⁵.
 80 Adoption of *narmasphūṛjah* for *narmasphūṇjah*
 83 Emendation of *°dayājavah* to *°dayārjavah*
 89 Emendation of *°parigrahah* to *°parigraham*, to remedy faulty grammatical construction
- 4 34 Emendation of the unintelligible *°garbhādejahmya*⁶ to *°garbhāder jādyaṃ*.
 41 Adoption of one of Hall's variants, *°tvarāśāṣa*
 52 Substitution of Dharmika's *rekṣa* for the *rekṣā* of the printed texts
 83 Change of *ati*⁷ to *atī*⁸ to satisfy metrical requirements
 87 Adoption of one of Hall's variants, *amṣṭāpteh*
 89 Adoption of *lakṣma*⁹ from Hall's variant reading

For details see the notes on the respective sections.

The numbering of sections. The system of numbering in the edition of Parab differs from that followed by Hall (and reprinted by Vidyāsāgara) sufficiently to interfere with rapid consultation of passages in an edition other than the particular one referred to.¹ Furthermore, the method employed in these editions does not permit of accurate citation, especially of the briefer definitions, without the cumbersome addition of letters and superior figures.² I have accordingly decided, after mature deliberation, while preserving the very practical division into four books, to renumber the work according to logical sections and thus to establish a *simple numerical designation* for every definition or part of a definition that is separately treated in Dharmika's commentary. At the head of each section I have placed not only the new number thus assigned, but also the number in the editions of Parab and of Hall,³ so that passages may be con-

¹ Note, for example, the following variations: P. 1. 67 = H. 1. 60; P. 2. 62 = H. 2. 57; P. 3. 57 = H. 3. 51; P. 4. 67 = H. 4. 61.

² The brief definition of the term *parisarpa*, DR. 1. 54, had to be cited heretofore as H. 1. 30b¹, c¹, or as P. 1. 32b¹, 33a¹. Similarly DR. 3. 8 = H. 3. 7, 8a¹ = P. 3. 7b, 8a, b¹.

³ Vidyāsāgara's numbering is identical with that of Hall.

sulted with convenience in the present volume, no matter to which edition reference is made

The translation. In the translation, which I have aimed to make as nearly literal as possible, it has been found necessary to introduce a considerable number of explanatory words [enclosed in brackets], in order to make clear the precise meaning of the condensed Sanskrit original. Important Sanskrit technical terms have usually been repeated (enclosed in parentheses) in the translation, in their uninflected form, especially where they are defined or explained. The translations adopted for these technical words are not, in many cases, literal renderings of the Sanskrit names (as *bindu*, 'drop', *patākā*, 'banner'), but are selected with a view to indicating, as far as possible, the special significance of the original. To avoid their being taken in their ordinary English sense they are distinguished by capital initial letters. It was not considered necessary to indicate throughout the special force of the constantly recurring optative verbal forms; such verbs as *bhavet* or *syāt*, especially where they occur in mere definitions, are frequently rendered by the simple 'is' or a similar indicative form.

Extracts from the commentary of Dhanika. Under the heading 'Com.' is given the substance (and occasionally a literal translation) of such passages of the commentary as are of particular interest or importance. It was not deemed necessary to present in detail Dhanika's longer theoretical arguments, and these have either been passed over without mention or merely briefly summarized.¹ I have made a special effort, however, to discover and record the source of the numerous illustrative quotations that Dhanika has introduced into his work.² For many references I am indebted to Böhtlingk's valuable collection of material 'Zur Kritik und Erklärung verschiedener indischer Werke' (43. Daçarūpa, in *Mélanges asiatiques*, 7. 574-577) and to marginal

¹ Especially where already given by Lévi or Regnaud, cf. the com. on DR. 2. 5, 6; 4. 44.

² See pages xxxv-xxxix, above

annotations by Bohtlingk in his copy of Hall's edition, which is now in my possession. The references so obtained I have supplemented by tracing to their source many additional quotations; but a number of the passages quoted by Dhanika still remain unidentified, chiefly because the works from which they were drawn are unpublished or no longer extant. When a stanza not otherwise located appears in native anthologies (such as the *Sārṅgadharapaddhati* or the *Subhāsitāvalī*), in a later work (such as the *Bhojaprabandha*), or in Bohtlingk's *Indische Sprüche*, I have given its number in such collection in place of the usual phrase 'unidentified stanza'; I have also added references to these works in a number of cases where the original source is known, in order to show that the passage is one that is familiar and often quoted. The editions that have been consulted are recorded on pages xiv–xvii, above.

The notes in this volume. Such explanatory material as it seemed advisable to include in the present work will be found appended to the several sections under the heading 'NOTES,' the necessity of turning to another part of the book for annotations being thus entirely obviated. Among the matters included in the notes may be mentioned particularly the variant readings referred to above (p. xxxix), explanations regarding Dhanamjaya's terminology and definitions, divergencies between the *Daśarūpa* and other dramaturgic treatises, references to the work of scholars in this field (especially Lévi, Regnaud, and Schmidt), and—a feature to which I have devoted a great amount of time and labor—a collection of references to parallel passages in other Hindu works, chiefly dramaturgic and rhetorical.

These references to native treatises—which will enable the reader to make a comparative study of any special point without a laborious search of his own—are as exhaustive as the material at hand would allow. After a preliminary consultation of the references given in the works of Lévi, Regnaud, and Schmidt

* As, for example, at 2. 42; 4. 16, 17, 27, 28.

(see the Bibliography, p xiii), all accessible Sanskrit texts dealing with rhetoric and the drama have been carefully searched for passages treating the same topics or defining the same terms as those that appear in the Daśarūpa, and parallel passages in other Sanskrit works have been included wherever possible. The references are preceded in every case by the special symbol ||, the *parallel* bars being intended to suggest the *parallel* passages. The order in which the various works are enumerated is in the main chronological, although the date of composition is in many cases merely a matter of conjecture. The Sāhityadarpana, however, though dating from the middle of the fifteenth century, has for reasons of convenience been quoted uniformly in the second place, directly after the Bhāratīyanāṭyaśāstra. Detailed information regarding the editions to which the citations refer will be found on pages xiv–xvii, in the Conspectus of Editions of Texts.

THE DAŚARŪPA

BOOK ONE

1 (P. 1, H. 1).

namas tasmai Ganeśāya yatkanthah puṣkarāyate
madābhogaghanadhvāno nīlakanthasya tāṇḍave

‘Homage to that Ganeśa whose throat, deeply resonant in his excessive frenzy (*mada-ābhoga*), serves as a drum in the wild dance of Śiva, just as the sound of the wildly expanding thunder-cloud at the dance of the peacock!’

COM ‘According to established usage’ the author begins his work with two stanzas of invocation. — There is here an imperfect pun (*khaṇḍaśleṣa*).

NOTES. As noted by the commentator, there is a play on words in this introductory stanza. The entire second line refers to the dance of Śiva, but can also be understood as referring to that of a peacock. In this way a simile is included in the very words to which it refers. This necessitates a double translation of the words in the second line.

2 (P. 2; H. 2).

daśarūpānukāreṇa yasya mādyanti bhāvakāḥ
namaḥ sarvavide tasmai Viṣṇave Bharatāya ca.

‘Homage to that omniscient Viṣṇu whose senses revel in the semblance of his ten forms [of incarnation], and to Bharata, whose poetic sensibilities revel in the imitation of the ten forms [of drama] (*daśarūpa*).’

NOTES. Here again there is a double meaning, in that the first line applies in one sense to Viṣṇu and in another to Bharata. In order to convey this twofold meaning adequately in English, the words of the first line have been rendered twice.

A list of abbreviations and symbols will be found on pages xviii-xix, a conspectus of editions of texts referred to, on pages xiv-xvii; remarks concerning the plan of the present volume, on pages xli-xlv.

INTRODUCTORY REMARKS

3 (P. 3; H 3)

kasya cid eva kadā cid dayayā visayam Sarasvatī vidūṣaḥ
ghatayati kam api tam anyo vrajati jano yena vaidagdhim.

‘Sarasvatī through her favor furnishes to any intelligent man at any time that subject, whatever it be (*kam api*), by which somebody else becomes cultured’

NOTES The sense is—The goddess Sarasvatī freely provides themes for literary works to persons of intelligence, and through these works culture is diffused among others — Meter āryā

4 (P. 4; H 4)

uddhṛtyoddhṛtya sāram yam akhilanigamān
nātyavedam Viriñciś
cakre yasya prayogam munir api Bharatas
tāndavam Nilakanthah
Śarvānī lāsyam asya pratipadam aparam
laksma kah kartum iṣṭe
nātyānām kim tu kim cit pragunaracanayā
lakṣanam samksipāmi.

‘Who, pray, is able to make a new detailed nomenclature (*pratipadam laksma*) of dramatic science, which Viriñci [i. e. Brahma] created after repeatedly extracting the essence from the entire sacred writ—[that dramatic science] of which Bharata, though a seer, gave an exhibition, Nilakantha [i. e. Śiva] performing the wild dance (*tāndava*) and Śarvānī [i. e. Pārvatī] performing the gentle dance (*lāsyā*)? Yet I shall give concisely, in orderly arrangement, some sort of description of dramatic representations.’

NOTES. A reference to the legend of the creation of the drama by Brahma and of the codification and application of its rules by Bharata, the reputed author of the Bhāratīya-nāṭyaśāstra.—Meter. sragdharā.— Cf.

5 (P 5; H 5)

vyākīrne mandabuddhīnām jāyate mativibhramah
tasyārthas tatpadais tena samksīpya kriyate 'ñjasā.

'In a diffuse [treatise] there arises confusion of mind on the part of those of slow wit; therefore the import of it [1 e. of the code of dramatic rules] is given concisely and directly in its [own] words'

NOTES Cf Lévi, p 17

6 (P 6; H 6).

ānandanisyandisu rūpakesu
vyutpattimātram phalam alpabuddhiḥ
yo 'pītiḥāsādivad āha sādhus
tasmai namaḥ svādūparānmukhāya.

'As for any simple man of little intelligence who says that from dramas, which distil joy, the gain is knowledge only, as in the case of history (*viḥāsa*) and the like—homage to him, for he has averted his face from what is delightful!'

COM. Spr 3122 — The statement is ironical (*solluntham*)

NOTES Meter: indravajrā — Cf Lévi, p 258

FUNDAMENTAL DEFINITIONS

7 (P. 7 a¹, H 7 a¹).

avasthānukṛtir nātyam.

'Drama is the imitating of situations'

NOTES || SD 274, Pratāpar 3 I, p 100 Cf Lévi, p 29

8 (P 7 a², H 7 a²)

rūpam drśyatayocyate.

'It is called a Show (*rūpam* lit form) because of the fact that it is seen

NOTES Cf Lévi, p. 29

9 (P 7b¹, H. 7b¹)

rūpakam tat samāropād.

‘It [is called] Representation (*rūpaka*) because of the assumption [of parts by actors]’

NOTES As noted by Lévi, pt 2, p 5, the word *rūpaka*, although merely a variant of the preceding *rūpa*, is referred by native theorists to the causative form (*ropayati*) of the root *ruh*. It is therefore explained here by a compound derivative of the causative, *samāroṣa*.

||SD 273 Cf Lévi, p 29

10 (P 7b², H 7b²)

daśadhaiva rasāśrayam.

‘It is tenfold, and is based on the Sentiments.’

NOTES With regard to the employment of the different varieties of Sentiment (*rasa*) in a drama see DR 3 36-38

||Pratāpar 3 1, p 100 (*rasāśraya*)

11 (P 8, H 8)

nātakam saprakaranam bhānah prahasanam dīmaḥ
vyāyogasamavakārau vīthyankehāmrgā iti.

‘[The ten chief varieties of drama are]. the Nātaka, the Prakarana, the Bhāna, the Prahasāna, the Dīma, the Vyāyoga, the Samavakāra, the Vīthī, the Anka (= Utsrstikānka), and the Īhāmrga.’

COM *dombī śrīgad*^o [quotation from some treatise, see Lévi, p 146 and cf Hem Kāvyaṇ 8, p 327]

NOTES No mention is here made of the minor forms of drama (cf. Lévi, p 145), but one of them, the *nātikā*, receives special consideration at DR 3 46-52 — This section is quoted at Pratāpar. 3 2

||Bh 18 2, 3a; SD 275, AP 337 1-4, Hem Kāvyaṇ 8, p 317, 327; Vāgbh Kāvyaṇ 1, p 16, Pratāpar. 3 2 Cf Lévi, p 30

PANTOMIME AND DANCING AS ACCESSORIES

12 (P. 9a¹; H 9a¹)

anyad bhāvāśrayam nrtyam.

‘Pantomime (*nṛtya*), which is based on the [emotional] States, is quite another thing’

NOTES Pantomime and dancing are probably mentioned here chiefly on account of the similarity of name. The words *nāṭya*, *nṛtya*, *nṛtta* are all derived from the root *nṛt* or its Prākṛit form *nat* and our author seems to have felt the need of differentiating them. But in Pratāpar — where we find the terms *nṛtya* and *nṛtta* curiously interchanged — the insertion of definitions of these terms is justified as follows *nṛtīanṛtyayor nāṭakā-dyangaṭvād īha svarūpamrūpanam kṛtam* (3 2, p 101)

|| Pratāpar 3 2 a, p 101 Cf Lévi, p 30

13 (P 9a², H 9a²)

nṛttam tālalayāśrayam

‘Dancing (*nṛtta*), being based on rhythm and time, [is also different]’

NOTES || Pratāpar 3 2 a, p 101 Cf Lévi, p 30

14 (P 9b, H 9b).

ādyam padārthābhinayo mārgo deśī tathā param

‘The former, a representation of an object, [is called] “high style” (*mārga*); the latter, “popular style” (*deśī*)’

NOTES Cf Lévi, pt 2, p 5

15 (P 10; H 10).

madhuroddhatabhedena tad dvayam dvivīdham punaḥ lāsyatāṇḍavarūpeṇa nāṭakādyupakāṛakam

‘Each of these two is again twofold, through the division into gentle and vehement; and they are auxiliary to the Nāṭaka and the other [varieties of drama] because of the exhibition of the gentle dance (*lāśya*) and the wild dance (*tāṇḍava*)’

NOTES Hindu theoreticians recognize ten forms of the *lāśya*, which are enumerated at DR 3 54 — This section is quoted at Pratāpar 3 2, p 101 — Cf Lévi, p 119

BASIS OF CLASSIFICATION OF DRAMAS

16 (P. 11 a¹, H. 11 a¹).

vastu netā rasas teṣām bhedako.

‘Dramas are classified according to Subject-matter, Hero, and Sentiment.’

NOTES || Pratāpar 3 3 Cf Lévi, p 30

SUBDIVISIONS OF THE SUBJECT-MATTER

17 (P 11 a², H 11 a²).

vastu ca dvidhā.

‘The Subject-matter (*vastu*) is twofold’

NOTES || Bh 19 2a, SD 296a Cf Lévi, p 31

18 (P. 11 b; H 11 b).

tatrādhikārikam mukhyam aṅgam prāsaṅgikam viduḥ.

‘The main [theme] is known as the Principal Subject (*ādhi-
kārika*), the subordinate as the Incidental Subject (*prāsaṅika*).’

NOTES || Bh 19 2b, SD 296b Cf Lévi, p 31

19 (P. 12; H 12).

adhikāraḥ phalasvāmyam adhikārī ca tatprābhūḥ
tannirvartyam abhivyāpi vṛttaṃ syād ādhikārikam.

‘The possession of the desired result [is called] *adhikāra*, and its possessor [is called] *adhikārī*; that which contains an incident connected with him [is called] *ādhikārika* (Principal Subject).’

NOTES *abhivyāpi* H, V, P; *atvvyāpi* Hall p. 138 — This is an etymological explanation of the term *ādhikārika*: See my notes on 4. 8

|| Bh. 19. 3-5a, SD 296c, d Cf Lévi, p 31

20 (P. 13a; H 13a)

prāsaṅgikam parārthasya svārtho yasya prasaṅgataḥ.

'The Incidental Subject (*prāsaṅgika*) is a purpose of another person [by means] of which one's own purpose is incidentally [furthered]'

NOTES The craving for etymological interpretation is here satisfied by the use of the word *prasaṅgatas*, 'incidentally' See the notes on 4 8
|| Bh 19, 5 b, SD 297 Cf Lévi, p 31

21 (P 13 b, H 13 b)

sānubandham patākākhyam prakarī ca pradeśabhāk.

'When it is continuous it is called Episode (*patākā*, lit banner), when of short duration, Episodical Incident (*prakarī*)'

NOTES || Bh 19 23, SD 320-323, Pratāpar 3 7 Cf Lévi, p 32

22 (P. 14; H 14)

*prastutāgantubhāvasya vastuno 'nyoktisūcakam
patākāsthānakam tulyasaṃvidhānaviśesanam.*

'An indication, by the mention of something extraneous, of a matter that is begun or is about to happen [is called] an Episode-indication (*patākāsthānaka*), which is characterized by similar situations or attributes.'

COM Ex Ratn 3 6, p 62 [similar situation], Ratn 2 4, p 32 [similar attributes]

NOTES Bh and SD. distinguish four kinds of *patākāsthānaka*; see Lévi, p 98-100

|| Bh 19 29 b, 30 a, SD 298, 299. Cf Lévi, p 98

23 (P 15, 16 a; H. 15).

*prakhyātotpādyamīśratvabhedāt tredhā 'pi tat tridhā
prakhyātam itihāsāder utpādyam kavīkalpitam
mīśram ca samkarāt tābhyām divyamartyādibhedatah.*

'This [subject-matter] is also threefold, owing to a threefold classification into legendary, invented, and mixed subjects. The legendary [variety of subject-matter is derived] from legends of the past and the like, the invented is devised by the poet, the

mixed [arises] from a combination of these two in accordance with a classification into gods, mortals, and the like'

NOTES *tābhyām* H, V, P, *nānto*, *tredhā* Hall p 38 — The first line is quoted at Pratāpar 3 4, p 102, but with the formulaic ending *tat trividham matam*

|| AP 337 18, Pratāpar 3 3, p 102 Cf Lévi, p 31

ELEMENTS OF THE PLOT

24 (P 16b; H 16a)

kāryam trivargas tac chuddham ekānekānubandhi ca.

'The Dénouement (*kārya*) [of the action¹ consist² of one of] the three objects of human existence (*trivarga*), it is either simple or connected with one or both [of the other objects]'

COM. The three objects of human existence are virtue, wealth, and pleasure (*dharma*, *artha*, *kāma*) .

NOTES || Bh 19 25b, 26a, SD 323b, c; AP 337. 7b Cf. Lévi, p 31

25 (P 17a, H 16b).

svalpoddistas tu taddhetur bijam vistāry anekadhā.

'The cause of this [Dénouement] is the Germ (*bīja*), [at first] manifested as very small, but expanding in manifold ways [as the action proceeds]'

COM. Ex Ratn 1, p 4-5 [quoted in part also at DR 1 29 and 1 41]; in the Venisamhāra, the energy of Yudhiṣṭhira, increased by the wrath of Bhīma and resulting in the binding of the tresses of Draupadī

NOTES. || Bh 19 21, SD. 318, AP 337 22, Pratāpar. 3 6 Cf. Lévi, p. 34

26 (P 17b, H. 16c)

avāntarārthavicchede bindur acchedakāraṇam.

'When the secondary matter [of the drama] is interrupted, the cause of its being resumed (*accheda-kāraṇa*) is the Expansion (*bindu*).'

COM Ex Ratn 1, p 20 — 'The *bīndu* [lit drop] spreads out like a drop of oil in water'

NOTES ||Bh 19 22, SD 319, Pratāpar 3 6 Cf Lévi, p 34

27 (P 18, H 17)

bījabīndupatākākhyaprakarīkāryalakṣaṇāḥ
arthaprakṛtayah pañca tā etāḥ parikīrtitāḥ.

'[The elements] designated as the Germ (*bīja*), the Expansion (*bīndu*), the so-called Episode (*patākā*), the Episodical Incident (*prakarī*), and the Dénouement (*kārya*)—these are declared to be the five Elements of the Plot (*arthaprakṛti*)'

NOTES The insertion of the word *ākhyā* in the enumeration is due merely to the exigencies of the meter — Contrary to the usual custom, this section comes after the definitions of the elements mentioned in it, instead of introducing them, in order to avoid a repetition of the definitions of the *patākā* and the *prakarī* given in another connection in 1 21 — This section is quoted in the com on Hemacandra's *Anekārthasamgraha* 2 230 (ed Zachariae, Vienna, 1893, Extracts from the Com, p 37, foot), and the second line is quoted *ibid* 3 565 (see Extr, p 142, middle) The first line is quoted at Pratāpar 3 3, p 105 With the first line compare *bījam bīnduḥ patākā ca*, given in explanation of the word *arthaprakṛti* in the com on Manikhaśa 390 (ed Zachariae, Vienna, 1897, p 50)

||Bh 19 20, SD 317, AP 337 19 Cf Lévi, p 34

THE FIVE STAGES OF THE ACTION

28 (P 19; H 18)

avasthāḥ pañca kāryasya prārabdhasya phalārthibhiḥ
ārambhayatnaprāptyāśāniyatāptiphalāgamāḥ.

'There are five Stages of the action which is set on foot by those that strive after a result Beginning (*ārambha*), Effort (*yatna* = *prayatna*), Prospect of Success (*prāptyāśā*), Certainty of Success (*niyatāpti*), and Attainment of the Result (*phalāgama* = *phalayoga*)'

NOTES. The words *kāryasya prārabdhasya phalārthibhiḥ* are taken directly from Bh 19 13 — The second line is quoted at Pratāpar 3 3, p 105.

||Bh 19 7, 13; SD 324; AP. 337 19b, 20 Cf Lévi, p 32

29 (P 20a, H 19a).

autsukyamātram ārambhah phalalābhāya bhūyase.

‘Beginning (*ārambha*) is mere eagerness for the obtaining of the more important result’

COM Ex Ratn 1 7, p 5 [also quoted at DR 1 25 and 1 41]

NOTES || Bh 19 8, SD 325, Pratāpar 3 4 Cf Lévi, p 32

30 (P 20b; H 19b)

prayatnas tu tadaprāptau vyāpāro ’titvarānvitah.

‘Effort (*prayatna*) is exertion attended with great haste, when this [result] has not been obtained’

COM Ex Ratn 2, p 24 [with variants]

NOTES || Bh 19 9, SD. 326, Pratāpar. 3 4 Cf Lévi, p. 33

31 (P 21a, H 20a).

upāyāpāyaśankābhyām prāptyāśā prāptisambhavah.

‘Prospect of Success (*prāptyāśā*) is the possibility of succeeding, with means at hand, [but also] with fear of failure’

COM Ex. Ratn 3, p 76 [with variants]

NOTES This is called *prāptisambhava* in Bh || Bh 19 10, SD. 327; Pratāpar 3 5 Cf Lévi, p 33

32 (P 21b, H 20b).

apāyābhāvataḥ prāptir niyatāptiḥ suniścītā.

‘Certainty of Success (*niyatāpti*) is the assurance of succeeding because of the absence of risk’

COM Ex. Ratn 3, p 73 [with much variation]

NOTES || Bh 19 11; SD. 328, Pratāpar 3 5 Cf Lévi, p. 33

33 (P. 22a; H 20c).

samagraphalasampattiḥ phalayogo yathoditah.

‘Attainment of the Result (*phalayoga*) is the accomplishment of the entire result, as previously mentioned.’

COM As, in the Ratnāvalī, the king's obtaining universal sovereignty through his marriage with Ratnāvalī

NOTES This is called *phalāgama* in section 28 above, and also in the definition given in Pratāpar

|| Bh 19 12, SD 329, Pratāpar 3 5 Cf Lévi, p 33

THE FIVE JUNCTURES

34 (P 22b, 23a, H 21)

**arthaprakrtayah pañca pañcāvasthāsamanvitāh
yathāsamkhyena jāyante mukhādyāh pañca samdhayah**

‘There are five Elements of the plot (*arthaprakṛti*), parallel with the five Stages (*avasthā*) [of the action], [from these] respectively arise the five Junctures (*samdh*), beginning with the Opening (*mukha*)’

NOTES The Junctures are the structural divisions of the drama, which correspond with the elements of the plot and the stages in the hero's realization of his purpose. They and their subdivisions are defined in the following sections — This section is quoted at Pratāpar 3 3, p 105

|| SD 330, Pratāpar 3 3, p 104. Cf Lévi, p 35

35 (P 23b, H 22a)

antaraikārthasambandhaḥ samdhir ekānvaye sati.

‘Juncture (*samdh*) is the connection of one thing with a different one, when there is a single sequence [of events]’

NOTES || SD 331, Pratāpar 3 3, p 104 Cf Lévi, p 35

36 (P. 24a, H 22b)

mukhapratimukhe garbhah sāvamarśopasamhṛtiḥ.

‘[The five Junctures are]: the Opening (*mukha*), the Progression (*pratimukha*), the Development (*garbha*), the Pause (*avamarśa*), and the Conclusion (*upasamhṛti* = *nirvāhana*)’

NOTES These are defined in sections 37, 51, 66, 81, 96 — This section is quoted at Pratāpar 3 3, p 104

|| Bh 19 35b, 36a, SD 332, AP 337 21, Sarasv. 5 128 (ed B 5 129) Cf Lévi, p 35

THE OPENING AND ITS SUBDIVISIONS

37 (P 24 b, 25 a, H 23)

mukham bījasamutpattir nānārtharasasambhavā
angāni dvādaśaitasya bījārambhasamanvayāt.

‘The Opening (*mukha*) is the origination of the Germ (*bīja*), giving rise to various purposes and Sentiments, it has twelve subdivisions, because of its connection with the Germ and the Beginning (*ārambha*)’

NOTES °*sambhavā* H, V, P, °*samśrayā* Hall p 38 — The terms *bīja* and *ārambha* are defined at 1 25, 29

|| Bh 19 37 b, 38 a, SD 333, AP 337 23 (mistranslated by Dutt), Pratāpar 3 8 Cf Lévi, p 36

38 (P 25 b, 26, H 24)

upaksepah parikarah parinyāso vilobhanam
yuktiḥ prāptiḥ samādhānaṃ vidhānam paribhāvanā
udbhedabhedakaranāny anvarthāny atha laksanam.

‘[The twelve subdivisions of the Opening are]. Suggestion (*upaksepā*), Enlargement (*parikara*), Establishment (*parinyāsa*), Allurement (*vilobhana*), Resolve (*yukti*), Success (*prāpti*), Settling (*samādhāna*), Conflict of Feelings (*vidhāna*), Surprise (*paribhāvanā*), Disclosure (*udbheda*), Incitement (*bheda*), and Activity (*karana*). [These terms are] intelligible Now follow their definitions.’

NOTES || Bh 19 57 b, 58, SD 338, Pratāpar 3 9

39 (P 27 a¹, H 25 a¹).

bījanyāsa upaksepas.

‘Suggestion (*upaksepā*) is the sowing of the Germ (*bīja*).’

COM. Ex Ratn 1 6, p 4 [quoted also at DR 3. 3 and 3 10]

NOTES || Bh 19 66, SD 339, Pratāpar 3 9 Cf Lévi, p. 36

40 (P 27a², H 25a²)

tadbāhulyam parikriyā.

‘Enlargement (*parikriyā* = *parikara*) is the increase of this [Germ]’

COM Ex Ratn 1, p 4-5

NOTES || Bh 19 70a, SD 340, Pratāpar 3 9 Cf Lévi, p 36

41 (P 27b¹, H 25b¹)

tannispattih parinyāso.

‘Establishment (*parinyāsa*) is its lodgment’

COM Ex Ratn 1 7, p 5 [quoted also at DR 1 25 and 1 29]

NOTES Bh defines this as the relating of a matter that is to take place
|| Bh 19 70b, SD 341, Pratāpar 3 9 Cf Lévi, p 37

42 (P 27b², H 25b²)

gunākhyānam vilobhanam.

‘Allurement (*vilobhana*) is the mentioning of good qualities’

COM Ex Ratn 1 23, p 20 [quoted also at DR 1 48], Venī 1, p 26-30

NOTES *gunākhyānam* Hall p 38, P, *gunākhyānād* H, V The form *gunākhyānam* is found also in SD, where this definition is repeated

|| Bh 19 71a, SD 342, Pratāpar 3 9 Cf Lévi, p 37

43 (P 28a¹, H 26a¹)

sampradhāraṇam arthānām yuktiḥ.

‘Resolve (*yukti*) is the determination upon purposes’

COM Ex Ratn 1, p 5

NOTES || Bh 19 71b, SD 343, Pratāpar 3 9 Cf Lévi, p 38

44 (P 28a², H 26a²)

prāptih sukhāgamah

‘Success (*prāpti*) is the attaining of happiness’

COM Ex Venī 1, p 18-19, Ratn 1, p 20

NOTES || Bh 19 72a, SD. 344, Pratāpar 3 9 Cf Lévi, p 38

45 (P. 28 b¹, H 26 b¹)

bījagamah samādhānam

‘Settling (*samādhāna*) is the appearance of the Germ (*bīja*)’

COM Ex Ratn 1, p 15-16, Venī 1, p 25 [the stanza is quoted also at DR 1 98]

NOTES || Bh 19 72 b, SD 345, Pratāpar 3 9 Cf Lévi, p 38

46 (P 28 b², H 26 b²).

vidhānam sukhaduhkhakrt.

‘Conflict of Feelings (*vidhāna*) is that which causes both joy and sorrow’

COM Ex Mālatīm 1 32, p 35 [quoted also at DR 4 56], Mālatīm 1 22, p 24, Venī 1, p 30-31

NOTES || Bh 19 73 a, SD 346, Pratāpar 3 9 Cf Lévi, p 39

47 (P 29 a¹, H 27 a¹)

paribhāvo ’dbhutāveśa.

‘Surprise (*paribhāva* = *paribhāvanā*) is intentness upon something marvelous’

COM Ex Ratn 1, p 19 [with many variations]; Venī 1, p 29

NOTES It is evident that the shorter form *paribhāva* is here used for metrical reasons

|| Bh 19 73 b, SD 347, Pratāpar 3 9 Cf Lévi, p. 39

48 (P. 29 a², H 27 a²).

udbhedo gūdhahhedanam.

‘Disclosure (*udbheda*) is the disclosing of something previously hidden’

COM Ex Ratn 1 23, p. 20 [quoted also at DR 1 42], Venī 1, p. 27-29

NOTES Bh. and SD. define the *udbheda* as a new sprouting of the Germ and the latter cites as example Venī 1 p 30-31, which is quoted by Dhanika as an illustration of the *vidhāna* (DR 1 46)

|| Bh 19 74 a, SD 348, Pratāpar 3 9 Cf Lévi, p 39.

49 (P 29 b¹, H 27 b¹)

karanam prakrtārambho.

‘Activity (*kāraṇa*) is the beginning of the matter in question’

COM Ex Ratn 1, p 19, Venī 1, p 30

NOTES || Bh 19 74 b, SD 349, Pratāpar 3 9 Cf Lévi, p 40

50 (P 29 b², H 27 b²)

bhedah protsāhanā matā

‘Incitement (*bhedā*) is the term for an urging on’

COM Ex Venī 1, p 31-32 — Of the twelve divisions of the Opening the following six must always be employed Suggestion, Enlargement, Establishment, Resolve, Disclosure, and Settling [cf SD 405, com, Pratāpar 3 9, end]

NOTES Bh and SD, evidently on etymological grounds, explain *bhedā* as a breach of union As an example SD quotes Venī 1, p 12, where Bhīma breaks his alliance with his brothers The SD commentary adds *ke cit tu bhedah protsāhaneti vadanti*, ‘some say, however, that the *bhedā* is an urging on’ — which is clearly a reference to the definition of DR (cf my notes on 1 55, 2 70, 71)

|| Bh 19 75 a, SD 350, Pratāpar 3 9 Cf Lévi, p 39, 40

THE PROGRESSION AND ITS SUBDIVISIONS

51 (P 30, H 28).

**lakṣyālakṣyatayodbhedas tasya pratimukham bhavet
binduprayatnānugamād aṅgāṇy asya trayodaśa**

‘The Progression (*pratimukha*) is the development of that [Germ] in accordance with its quality of being perceptible and not perceptible [by turns] Its subdivisions, [arising] from the sequence of the Expansion (*bindu*) and the Effort (*prayatna*), are thirteen [in number]’

COM Ex : Ratn 2, where the love of the king for Sāgarikā prospers and is impeded in turn; Venī 2 5, p 38, Venī 2 28, p 60

NOTES *lakṣyālakṣyatayo*° Hall p 38, P; *lakṣyālakṣya* vvo° H, V — The terms *bindu* and *prayatna* are defined at 1 26, 30

|| Bh 19 38 b, 39 a, SD 334, Pratāpar 3 10 Cf Lévi, p 40.

52 (P 31, 32 a, H 29, 30 a)

vilāsah parisarpaś ca vidhūtam śamanarmanī
narmadyutiḥ pragamanam nirodhah paryupāsanaṁ
vajram puspam upanyāso varnasamhāra ity api.

‘[The thirteen subdivisions of the Progression are] · Amorousness (*vilāsa*), Pursuit (*parisarpa*), Unrequitedness (*vidhūta*), Alleviation (*śama*), Joke (*narman*), Amusement (*narmadyuti*), Response (*pragamana*), Frustration (*nirodha*), Courtesy (*paryupāsana*), Thunderbolt (*vajra*), Gallantry (*puspa*), Intimation (*upanyāsa*), and Combination of the Castes (*varnasamhāra*)’

NOTES *pragamanam* Hall p 38, P, *pragayanam* H, V (Bh has *praganam*, *pragananam*, SD, *pragamanam*, Pratāpar, *pragamah*)

|| Bh 19 59 b, 60, 61 a, SD 351, Pratāpar 3 11

53 (P 32 b¹, H 30 b¹)

ratyarthehā vilāsah syād.

‘Amorousness (*vilāsa*) is desire for the object of pleasure’

COM Ex Ratn 2, p 23-24

NOTES *ratyarthehā* H, V (in V the letter *th* is defective, looking like *y*), P, *ratyutthehā* Hall p 38

|| Bh 19 75 b, SD. 352, Pratāpar 3 11 Cf Lévi, p. 40.

54 (P. 32 b², 33 a¹, H 30 b², c¹)

drstanaṣṭānuserpaṇam

parisarpo.

‘Pursuit (*parisarpa*) is the pursuing of one seen and then lost’

COM Ex . Venī 2, p 34-35, Ratn 2, p 47

NOTES || Bh 19 76 a, SD 353, Pratāpar. 3 11 Cf Lévi, p. 41.

55 (P 33 a²; H 30 c²).

vidhūtam syād aratis.

'Unrequitedness (*vidhūta*) is absence of pleasure [due to unrequited love]'

Com Ex Ratn 2, p 28 [with variations], Venī, in the case of Bhanumatī

NOTES In SD this is variously called *vidhṛta* (ed Roer), *vidhūta* (tr Mitra), and *vidhuta* (ed Dviveda and Parab) It is there defined as 'a non-acceptance, at first, of a courtesy,' but the commentary adds *ke cit tu vidhṛtam syād aratir it vadanti*, 'some say, however, that the *vidhṛta* is absence of pleasure' — which is clearly a reference to the definition of DR (cf the notes on 1 50 above)

|| Bh 19 76 b, SD 354, Pratāpar 3 11 Cf Lévi, p 41

56 (P 33 a³, H 30 c³)

tacchamah śamah.

'Alleviation (*śama*) is the allaying of this [Unrequitedness]'

Com Ex Ratn 2, p 43

NOTES The SD (355) substitutes for this an element named *tāṇana*, 'torment,' which it illustrates by the passage from Ratn (2, p 28) quoted by Dhanika as an example of the *vidhūta* (DR 1 55)

|| Bh 19 77 a, Pratāpar 3 11 Cf Lévi, p 41

57 (P 33 b¹, H 31 a¹)

parihāsavaco narma.

'Joke (*narman*) is a humorous remark'

Com Ex Ratn 2, p 45, Venī 2, p 49

NOTES This *narman* must not be confused with the term *narman*, 'Pleasantry,' defined at 2 79

|| Bh 19 77 b, SD 356, Pratāpar 3 11 Cf Lévi, p 41

58 (P 33 b², H 31 a²)

dhr̥tis tājā dyutir matā

'Amusement (*dyuti* = *normadyuti*) is considered to be the satisfaction caused by this [Joke]'

Com Ex Ratn 2, p 49

NOTES. No definition of the *narmadyuti* occurs in the text of Bh. 19 given by Hall, although it is mentioned at 19. 60 a, in the preliminary enumeration. Ms. P of that work defines it directly after *narman*, and that definition is quoted in the commentary on SD. 357 (cf. Lévi, pt. 2, p. 8-9).

|| SD. 357; Pratāpar. 3. 11. Cf. Lévi, p. 42.

59 (P. 34 a¹; H. 31 b¹).

uttarā vāk pragamanam.

'Response (*pragamana*) is a reply.'

COM. Ex.: Ratn. 2, p. 39-44.

NOTES. *pragamanam* Hall p. 38, P; *pragayanam* H, V (Bh has *praganam*, *pragananam* [Ms. P, *pragayana*]; SD., *pragamanam*; Pratāpar, *pragamaḥ*).

|| Bh. 19. 78 a; SD. 358; Pratāpar. 3. 11. Cf. Lévi, p. 42.

60 (P. 34 a²; H. 31 b²).

hitarodho nirodhanam.

'Frustration (*nirodhana* = *nirodha*) is a beneficial prevention.'

COM. Ex.: Ratn. 2, p. 50.

NOTES. Pratāpar. has *virodha*, as also SD., which defines this subdivision as 'falling into danger.'

|| Bh. 19. 78 b; SD. 359; Pratāpar. 3. 11. Cf. Lévi, p. 42.

61 (P. 34 b¹; H. 32 a¹).

paryupāstir anunayam.

'Courtesy (*paryupāsti* = *paryupāsana*) is politeness.'

COM. Ex.: Ratn. 2. 18, p. 54.

NOTES. || Bh. 19. 79 a; SD. 360; Pratāpar. 3. 11. Cf. Lévi, p. 42.

62 (P. 34 b²; H. 32 a²).

puṣpaṃ vākyam viśeṣavat.

'Gallantry (*puṣpa*) is a remark in relation to special [excellent] qualities.'

COM Ex Ratn 2, p 49

NOTES || Bh 19 79 b, SD 361, Pratāpar 3 II Cf Lévi, p 43

63 (P 35 a¹, H 32 b¹)

upanyāsas tu sopāyam.

‘Intimation (*upanyāsa*) is [a remark] embodying a stratagem’

COM Ex Ratn 2, p 47

NOTES *upanyāsas tu sopāyam* H, V, P, *prasādanam upanyāso* Hall p 38 (=SD 363, but in inverted order) The variant reading given by Hall may be due to some copyist familiar with SD The SD commentary quotes from some treatise a definition largely identical with that of Bh

|| Bh 19 80 b, SD 363, Pratāpar 3 II Cf Lévi, p 43

64 (P 35 a²; H 32 b²)

vajram pratyaksanisthūram.

‘Thunderbolt (*vajra*) is a cruel remark made to one’s face’

COM Ex · Ratn. 2, p 53, 54.

NOTES || Bh 19 80 a, SD 362, Pratāpar 3 II Cf Lévi, p 43

65 (P 35 b, H 32 c)

cāturvarnyopagamanam varnasamhāra isyate.

‘Combination of the Castes (*varnasamhāra*) is regarded as a coming together of the four castes’

COM Ex · Mahāvīra 3 5, p 93 — The most important divisions of the Progression are Pursuit, Response, Thunderbolt, Intimation, and Gallantry [The word *praśama* should evidently be corrected to *pragama* — Cf SD 405, com, Pratāpar 3 II, end]

NOTES *cāturvarnyo*° Hall p 38, P, *cāturvarno*° H, V — According to the commentary on SD 364, Abhinavagupta interpreted *varna* as ‘characters’ and *samhāra* as ‘drawing together.’ This close association of characters he illustrated by an incident in the second act of the Ratnāvalī (p 47, 49, 50)

|| Bh 19 81 a, SD 364; Pratāpar 3 II Cf Lévi, p 43, 44.

THE DEVELOPMENT AND ITS SUBDIVISIONS

66 (P 36, H 33)

garbhas tu drstanastasya bijasyānvesanam muhuh
dvādaśāṅgaḥ patākā syān na vā syāt prāptisambhavaḥ.

'The Development (*garbha*) is a searching after the Germ (*bija*), which is seen and lost by turns. It has twelve subdivisions. [In it] there should be an Episode (*patākā*), or [else] there should not be Prospect of Success (*prāptisambhava* = *prāptiyāśā*)'

COM Ex Ratn 3, p 73

NOTES On the Episode see I. 21, on the Prospect of Success, I 31
Bh and SD add a thirteenth subdivision, see DR I 80, notes

|| Bh 19 39b, 40a, SD 335, Pratāpar 3 12 Cf Lévi, p 44 57

67 (P. 37, 38a, H 34, 35a)

abhūtāharaṇam mārgo rūpodāharaṇe kramaḥ
samgrahaś cānumāṇam ca totakādhubale tathā
udvegasambhramākṣepā laksanam ca praniyate.

'[The twelve subdivisions of the Development are] Mis-statement (*abhūtāharaṇa*), Indication (*mārga*), Supposition (*rūpa*), Exaggeration (*udāharaṇā*), Progress (*krama*), Propitiation (*samgraha*), Deduction (*anumāna*), Quarrel (*totaka*), Outwitting (*adhubala*), Dismay (*udvega*), Consternation (*sambhrama*), and Revelation (*āksepa*) Their definitions are given [in the following sections].'

NOTES Bh and SD add a thirteenth subdivision called *prārthanā*, see DR I 80, notes

|| Bh. 19. 62b-64a, SD. 365a-c, Pratāpar 3 13

68 (P. 38b¹; H 35b¹).

abhūtāharaṇam chadma.

'Mis-statement (*abhūtāharaṇa*) is deception'

COM Ex Ratn 3, p. 56

NOTES || Bh 19 82a; SD 365d, Pratāpar. 3 13. Cf Lévi, p. 44

69 (P 38 b², H 35 b²)

mārgas tattvārthakīrtanam

‘Indication (*mārga*) is a pointing out of one’s real purpose’

COM Ex Ratn 3, p 61 [with variations]

NOTES || Bh 19 82 b, SD 366, Pratāpar 3 13 Cf Lévi, p 44

70 (P 39 a¹, H 36 a¹)

rūpam vitarkavad vākyam.

‘Supposition (*rūpa*) is a remark which embodies a hypothesis’

COM Ex Ratn 3, p 65

NOTES || Bh 19 83 a, SD 367, Pratāpar 3 13 Cf Lévi, p 45

71 (P 39 a², H. 36 a²).

sotkarsam syād udāhṛtiḥ.

‘Exaggeration (*udāhṛti* = *udāharana*) is [a remark] that contains an over-statement’

COM. Ex Ratn 3, p 60

NOTES Lévi observes (p 45) ‘D’après Bharata et Viçvanātha, *udāharana* désigne l’extraordinaire, le surnaturel’ I cannot find any warrant for this statement Bh and SD are substantially in accord with DR on this point, and the example given in the SD commentary is appropriate. The illustration from the *Śakuntalā* given by Lévi was selected by him in accordance with the statements of the native commentaries (see Lévi, p 5)

* || Bh 19. 83 b, SD 368, Pratāpar 3 13 Cf Lévi, p 45

72 (P 39 b¹; H 36 b¹).

kramah samcintyamānāptir.

‘Progress (*krama*) is attainment of what one is thinking earnestly about’

COM Ex. Ratn 3, p 67

NOTES For parallel passages see the notes on the following section
Cf Lévi, p 45

73 (P 39 b²; H 36 b²).

bhāvajñānam athāpare.

‘Others [say it is] a knowledge of the feelings [of another]’

COM Ex Ratn 3, 11-13, p 68-70

NOTES This is the interpretation of the term *krama* in Bh and SD
Lévi mentions still another, ‘knowledge of the future,’ occurring in a
line attributed to Bharata in Jagaddhara’s com on *Mālatīm*

|| Bh 19 84 a, SD 369, Pratāpar 3 13 Cf Lévi, p 46

74 (P. 40 a¹; H 37 a¹)

samgrahah sāmādānoktir

‘Propitiation (*samgraha*) is a speech in making a conciliatory present’

COM Ex Ratn 3, p 61

NOTES || Bh 19 84 b, SD 370, Pratāpar 3 13 Cf Lévi, p. 46

75 (P 40 a²; H 37 a²)

abhyūho liṅgato ’numā.

‘Deduction (*anumā* = *anumāna*) is an inference from some characteristic sign’

COM Ex Ratn 3, p 72-73

NOTES || Bh. 19 85 a, SD 371, Pratāpar 3 13 Cf Lévi, p 46

76 (P. 40 b¹; H. 37 b¹).

adhibalam abhisandhiḥ.

‘Outwitting (*adhibala*) is a [clever] deception.’

COM Ex Ratn 3, p. 66

NOTES For another definition see the com on the following section —
This *adhibala* must not be confused with the *adhibala* defined at 3. 20
—The word *adhibala* in Roer’s text of SD 375 is clearly a misprint The
correct form *adhibala* occurs in the preliminary enumeration, SD 365 c
|| Bh 19 87 a, SD 375, Pratāpar 3 13 Cf Lévi, p 47.

77 (P 40b², H 37b²)

samrabdham totakam vacah

‘Quarrel (*totaka*) is an angry speech’

COM Ex Ratn 3, p 78-79, Venī 3 34-46, p 87-93 Quotation from some other treatise

[P 41a] *totakasyānyathābhāvam bruvate 'dhibalam budhāh*

‘The learned say that the *adhibala* is another form of *totaka*’ Ex Ratn 3, p 71 [Continuation of the quotation]

[P 41b] *samrabdhavacanam yat tu totakam tad udāhrtam*

‘Quarrel (*totaka*) is declared to be the speech of angry persons’ [Or ‘an angry speech’] Ex Ratn 3, p 70, Venī 4, p 106-107 [with variations]

NOTES I follow Hall m regarding these interpolated definitions as part of the commentary, rather than of the text. The first seems to connect (or confuse) this *adhibala* with the *adhibala* defined at 3 20, the second is a mere repetition of the definition of the *totaka* given by DR. Parab prints them in the same type as the text, with the number 41—In SD the subdivision defined in this section is called *trotaka*

|| Bh 19 86b, SD 374, Pratāpar 3 13 Cf Lévi, p 46, 47

78 (P 42a¹, 38a¹)

udvego 'rikrtā bhītiḥ.

‘Dismay (*udvega*) is fear caused by an enemy’

COM Ex Ratn 3, p 79 [with variants], Venī 4, p 97

NOTES || Bh 19 87b, SD: 376, Pratāpar 3 13 Cf Lévi, p 47.

79 (P 42a², H 38a²)

śankātrāsau ca sambhramah.

‘Consternation (*sambhrama*) is fear and trembling’

COM Ex Ratn 3, p 75 [with variants], Venī 3, p 94, Venī 3, p 73

NOTES This subdivision of the Development is called *vidrava* in Bh and SD. See DR 1 85 and the notes on that section

|| Bh 19 88a, SP 377, Pratāpar 3 13 Cf Lévi, p 47

80 (P 42b, F 38b)

garbhabīj-samudbhedaḍ āksepah parikīrtitah.

‘Revelation (*ākṣepa*) is declared [to result] from the unfolding of the Germ (*bīja*) in the Development (*garbha*).’

COM Ex Ratn 3, p 73, 78, 80, Venī 4, p 105 — The most important of these subdivisions of the Development are Mis-statement, Indication, Quarrel, Outwitting, and Revelation. The others are employed when possible [Cf SD 405, com, Pratāpar 3 13, end]

NOTES Bh gives a definition similar to the above, but employs the designation *upakṣipta* (as one must emend, following Lévi, p 47) In the preliminary summary (Bh 19 63 a) it is called *ākṣipta*, with the change of prefix frequently necessitated by the meter in technical treatises of this kind The text of Bh given by Hall, which unfortunately shows evidences of hasty preparation, has *prārthanā kṣipram* (for *prārthanākṣiptam* = *prārthanā + ākṣiptam*) in 19 63 a, and *upasthitam* (for *upakṣiptam*) in 19 86 a The Ms P of Bh reads *kṣipti* (Lévi, p 47) — SD, under the designation *kṣipti*, gives a somewhat different definition and an obscure example — Pratāpar has the following definition *īṣṭārthopāyānusaranam ākṣepah*

Bh 19 85 b and SD 372 mention and define a thirteenth division of the Development, the *prārthanā*, ‘Invitation’, a summons to enjoyment or festivity This is inserted so that those who exclude the Benediction (*prāśasti*) from the number of divisions of the Conclusion (*nirvāhana*) may still have the full complement of 64 subdivisions (SD 372, com)

|| Bh 19 86 a, SD 373, Pratāpar 3 13 Cf Lévi, p 47–48

THE PAUSE AND ITS SUBDIVISIONS

81 (P. 43, H 39)

krodhenāvamrśed yatra vyasanād vā vilobhanāt
garbhanirbhunnabījārthah so 'vamarśo 'ngasamgrahaḥ.

‘The Pause (*avamarśa*, lit. deliberation) is that group of subdivisions [of the Junctures] in which one stops to reflect (*avamrśed*) because of anger or passion or temptation, and which has as its subject the Germ (*bīja*) that has been unfolded in the Development (*garbha*).’

COM Ex Ratn 4, as far as the excitement caused by the fire; Venī. 6 1, p 158

NOTES so 'vamarśo 'ngasamgrahaḥ V, P; °sang[ɾ]ḥah H; so 'vamarśa in *smṛtaḥ* Hall p 38 (apparently a reminiscence of Bh 19 41 a) — SD calls this Juncture *vamarśa*, Bh (and sometimes DR), *amarśa* — On the use of *avamrśed* to explain *avamarśa* see the notes on DR 1 19

|| Bh 19 40 b, 41 a, SD. 336, Pratāpar 3 14 Cf Lé i, p. 48.

82 (P 44, 45 a, H 40)

tatrāpavādasamphetau vidravadravaśaktayah
dyutih prasangaś chalanam vyavasāyo virodhanam
prarocanā vicalanam ādānam ca trayodaśa.

'The thirteen [subdivisions] of it [i.e. of the Pause] are. Censure (*apavāda*), Altercation (*sampheta*), Tumult (*vidrava*), Contempt (*drava*), Placation (*śakti*), Rebuke (*dyuti*), Reverence (*prasanga*), Humiliation (*chalanā*), Assertion (*vyavasāya*), Opposition (*virodhana*), Foresight (*prarocanā*), Boastfulness (*vicalana*), and Summary (*ādāna*)'

NOTES || Bh 19 64, 65, 66 a, SD 378 a, b, c, Pratāpar 3 15

83 (P 45 b¹, H 41 a¹).

dosaprakhyā 'pavādah syāt.

'Censure (*apavāda*) is the proclaiming of a fault [of another]'

COM Ex Ratn 4, p 82-83, 87, Venī 6, p 160-161

NOTES || Bh 19 89 a, SD 378 d, Pratāpar 3 15 Cf Lévi, p 48

84 (P 45 b²; H 41 a²)

*, sampheto rosabhāsanam.

'Altercation (*sampheta*) is speaking in anger'

COM Ex Venī 6, p 168-169

NOTES || Bh 19 89 b, SD 379, Pratāpar 3 15 Cf Lévi, p. 49

85 (P 45 c¹; H 41 b¹)

vidravo vadhabandhādīr.

'Tumult (*vidrava*) is slaying, taking prisoner, and the like'

COM Ex *yenāvṛtya mukh°*, stanza from the Chaitarāma [an unpublished drama]; Ratn 4 14, p 99, Ratn 4, p 99 [with many variations]

NOTES In Bh and SD *vidrava* is used as the equivalent of the term *sambhrama* defined at DR 1 79 In place of *vidrava* as a subdivision of

the *avamarśa* Bh substitutes an element called *vyāhāra*, which is defined at 19 94 b as 'a relating of what one has seen in person', SD 385 substitutes *kheda*, 'Lassitude,' with an example from *Mālatīm* 6—For *vadhabandha* see *Mānavadharmasāstra* 5 49

|| Pratāpar 3 15 Cf Lévi, p 49

86 (P 45 c², H 41 b²)

dravo gurutiraskrtih.

'Contempt (*drava*) is disrespect to one's elders'

Com Ex Uttarakāma 5 34, p 135, Venī 6, p 182

NOTES || Bh 19 90 a, SD 381, Pratāpar 3 15 Cf Lévi, p 50

87 (P 46 a¹, H 42 a¹)

virodhaśamanam śaktis.

'Placation (*śakti*, lit power) is the allaying of disagreement.'

Com Ex Ratn 4 1, p 85; Uttarakāma 6 11, p 142.

NOTES From the examples it seems that DR refers this to a disagreement of facts, SD to a disagreement between persons

|| Bh 19 90 b, SD 383, Pratāpar 3 15 Cf Lévi, p 50

88 (P 46 a²; H 42 a²).

tarjanodvejane dyutih.

'Rebuke (*dyuti*, lit flash) is reprimanding and hurting the feelings.'

Com Ex Venī 6, p 164-167.

NOTES || Bh 19. 95 a, SD. 382, Pratāpar 3 15 Cf Lévi, p 50

89 (P. 46 b¹, H. 42 b¹)

gurukīrtanam prasangaś.

'Reverence (*prasanga*) is mentioning one's elders'

Com Ex Ratn. 4, p 97 [with many variations]; Mrcch 10, p 259 [the stanza is quoted also at DR 2 4]

NOTES || Bh 19. 91 a; SD 384, Pratāpar. 3 15 Cf. Lévi, p 50

90 (P 46b²; H 42b²)

chalanam cāvamānanam.

‘Humiliation (*chalana*, lit deceit) is disrespect [shown to one]’

COM Ratn 4, p 87, the abandoning of Sītā in the Rāmābhyudaya [a drama written by Yaśovarman in the latter part of the seventh century, mentioned also at SD 427, cf ZDMG 36 (1882), p 521]

NOTES SD calls this element *chādana*, Pratāpar *calana* For another definition of *chalana*, cited in the Arthadyotanikā, see Lévi, pt 2, p 9

||Bh 19 94a, SD 390, Pratāpar 3 15 Cf Lévi, p 50

91 (P 47a¹, H 43a¹)

vyavasāyah svaśaktyuktiḥ.

‘Assertion (*vyavasāya*) is mention of one’s own power’

COM Ex Ratn 4 8, 9, p 91-92 [the words between the stanzas, *ahavā kim bahunā jampīna*, constitute an alternative reading of the opening words of the second stanza], Venī 6 6, p 162

NOTES ||Bh 19 91b, SD 380, Pratāpar 3 15 Cf Lévi, p 51

92 (P. 47a²; H 43a²)

samrabdhānām virodhanam

‘Opposition (*virodhana*) is [the same thing in the case] of those that are excited’

COM Ex Venī 5, p 150-152 [quoted in part also at DR 3 20]

NOTES *samrabdhānām* H, V, P, *samrambhoktir* Hall p 38 — Bh calls this *virodha* and defines it as an exchange of remarks, SD explains it as an apprehension of failure In Pratāpar this is named *virodhana* and defined as *krodhasamrabdhānām anyonyavikṣepo*

||Bh 19 92a, SD 387, Pratāpar. 3 15 Cf Lévi, p 51

93 (P 47b, H 43b).

siddhāmantraṇato bhāvidarśikā syāt prarocanā.

‘Foresight (*prarocanā*) is seeing what is to come because of an assurance of success’

COM Ex Venī 6, p 169-171

NOTES || Bh 19 92 b, SD 388, Pratāpar 3 15 Cf Lévi, p 51

94 (P 48 a¹, H 43 c¹)

vīkatthanā vīcalanam.

‘Boastfulness (*vīcalana*) is bragging’

COM Ex Venī 5, p 149-150 [in editions of the text of the play the words *api ca tāta* do not appear, and the following stanza is given to Bhīma, quoted in part also at DR 3 20], Ratn 4 18, p 105

NOTES SD 386 substitutes for the *vīcalana* an element called *pratiśeda*, ‘Obstruction’

|| Bh 19 93 a, Pratāpar 3 15 Cf Lévi, p 52

95 (P. 48 a²; H 43 c²)

ādānam kāryasamgrahah.

‘Summary (*ādāna*) is a résumé of the action’

COM Ex Venī 6, p 199, Ratn 4, p 101 [with variations]; Ratn 4 18 c, p 105 — The most important divisions of the Pause are Censure Placation, Assertion, Foresight, and Summary [cf SD 405, com]

NOTES || Bh 19 93 b, SD 389, Pratāpar 3 15 Cf Lévi, p 52

THE CONCLUSION AND ITS SUBDIVISIONS

96 (P 48 b, 49 a, H. 44).

bījavanto mukhādyarthā viprakīrṇā yathāyatham
aikārthyam upanīyante yatra nirvahanam hi tat.

‘The Conclusion (*nirvahana*) is that [Juncture] in which the matters that occurred in the Opening (*mukha*) and in the other Junctures, and that contained the Germ (*bīja*) and were distributed in due order, are brought together to one end’

COM. Ex Venī 6, p 202, Ratn 4, p 103

NOTES In 1 36, where the names of the five Junctures are given, the concluding one, here called *nirvahana*, is designated as *upasamhṛti*. The same change of name is found also in SD (cf. 332, 337), and the two terms may be regarded as synonymous — Bh. has *nībarhana*

|| Bh 19 41 b, 42 a, SD 337; Pratāpar 3 16. Cf Lévi, p 52

100 (P 51 b¹, H 46 b¹).

grathanam tadupakṣepo.

‘Hint (*grathana*) is an intimation of this [Dénouement, as if attained]’

COM Ex Ratn 4, p 105, Venī 6, p 201.

NOTES || Bh 19 97 a, SD 394, Pratāpar 3 18 Cf Lévi, p 54

101 (P 51 b², H 46 b²)

’nubhūtākhyā tu nirnayaḥ.

‘Narration (*nirnaya*) is a relation of experience’

COM Ex Ratn 4, p 106, Venī 6, p 203

NOTES || Bh 19 97 b, SD 395, Pratāpar 3 18 Cf Lévi, p 54

102 (P 52 a¹, H 47 a¹)

paribhāsā mitho jalpaḥ.

‘Conversation (*paribhāsā* = *paribhāsana*) is talking [of persons] with one another’

COM Ex Ratn 4, p 104-105, Venī 6, p 205-206

NOTES Bh and SD define this subdivision of the *nirvāhana* as a speech implying censure

|| Bh. 19 98 a, SD 396, Pratāpar 3. 18 Cf Lévi, p 54

103 (P 52 a²; H 47 a²).

prasādaḥ paryupāsanam.

‘Graciousness (*prasāda*) is courtesy.’

COM Ex Ratn 4, p. 105, Venī 6, p. 205

NOTES || Bh 19 99 a, SD 398, Pratāpar. 3 18 Cf Lévi, p 55

104 (P 52 b¹; H. 47 b¹).

ānando vāñchitāvāptih.

‘Bliss (*ānanda*) is the attainment of one’s desires.’

COM Ex Ratn 4, p 107 [differs from the ordinary text]; Venī 6, p 206

NOTES || Bh 19 99 b, SD 399, Pratāpar 3 18 Cf Lévi, p 55

105 (P 52 b², H 47 b²)

samayo duhkhanīrgamah.

‘Deliverance (*samaya*, lit occasion) is escape from misfortune’

COM Ex Ratn 4, p 104, Venī 6, p 208

NOTES || Bh 19 100 a, SD 400, Pratāpar 3 18 Cf Lévi, p 55

106 (P 53 a¹, H 48 a¹)

kṛtīr labdhārthaśamanam.

‘Confirmation (*kṛtī*, lit fact) is substantiation of the result attained’

COM Ex Ratn 4, p 107, a passage from Venī [substantially equivalent to the stanza 6 44, p 209]

NOTES || Bh 19 98 b, SD 397, Pratāpar 3 18 Cf Lévi, p 55

107 (P 53 a²; H 48 a²)

mānādyāptīś ca bhāṣanam.

‘Expression of Satisfaction (*bhāṣana*) is the attainment of one’s expectations and the like’

COM Ex Ratn 4, p 108

NOTES Pratāpar calls this subdivision *ābhāṣana* and defines it as *prāptakāryānumodanam* — Bh. has *ābhāṣana*

|| Bh. 19 101 a, SD 402, Pratāpar 3 18 Cf Lévi, p 56

108 (P 53 b, H 48 b).

kāryadrstyadbhutaṣṭāptī pūrvabhāvopagūhane.

‘Anticipation (*pūrvabhāva*) and Unforeseen Circumstance (*upagūhana*) are [respectively] the foreseeing of the Dénouement (*kārya*) and the experiencing of something wonderful.’

COM Ex Ratn 4, p 106-107 (Anticipation), Venī 6, p 207 (Unforeseen Circumstance)

NOTES For the *pūrvabhāva* SD 403 substitutes the *pūrvavākya*, or allusion to words spoken before

|| Bh 19 100 b, 101 b, SD 401, Pratāpar 3 18 Cf Lévi, p 56

109 (P 54 a¹, H. 48 c¹)

varāptih kāvyasamhārah.

‘Termination (*kāvyasamhāra*) is obtaining a boon’

COM Ex Ratn 4, p 108 [cf Nāgānanda 5, p 105, Priyadarśikā 4, p 95]

NOTES The illustrative example here and in SD shows that this *kāvyasamhāra* is merely a designation for the phrase ‘What further can I do for you?’ which in many of the dramas precedes the final Benediction

|| Bh 19 102 a, SD 404, Pratāpar 3 18 Cf Lévi, p 56

110 (P 54 a²; H 48 c²)

praśastih śubhaśamsanam.

‘Benediction (*praśasti*) is a prayer for good things’

COM Ex Venī 6, p 210-211.

NOTES The principal divisions of the Conclusion are the End of the Drama and the Benediction, these must always be employed in the order named (SD 405, com)

|| Bh 19 102 b, SD 405, Pratāpar 3 18 Cf Lévi, p 56

111 (P 54 b; H 49 a)

uktāngānām catuṣṣaṣṭih ṣoḍhā caisām prayojanam.

‘The sixty-four subdivisions have now been spoken of Their application is sixfold’

NOTES. || SD 406 a; Pratāpar. 3 18 Cf Lévi, p 56

SIXFOLD APPLICATION OF THE SUBDIVISIONS

112 (P 55; H 49 b, c)

istasyārthasya racanā gopyaguptih prakāśanam
rāgaḥ prayogasyāścaryam vṛttāntasyānupakṣayaḥ.

'[These six applications are] the arranging of the subject chosen, concealing what is to be concealed, disclosing [what is to be disclosed], emotion, the element of surprise in the representation, and sustaining interest in the story'

NOTES || Bh 19 48 b, 49, SD 407 a, b, c, AP 337 24, 25, Pratāpar 3 18 Cf Lévi, p 36

TWOFOLD TREATMENT OF THE SUBJECT-MATTER

113 (P 56, H 50)

**dvedhā vibhāgaḥ kartavyaḥ sarvasyāpīha vastunah
sūcyam eva bhavet kim cid drśyaśravyam athāparam**

'And here [1 e in the play] a twofold division of the whole subject-matter must be made some [of it] is to be intimated, and the rest is to be seen and heard'

NOTES || Pratāpar 3 18 Cf Lévi, p 57

114 (P 57, H 51)

**nīraso 'nucitas tatra samsūcyo vastuvistarah
drśyas tu madhurodāttarasabhāvanīrantarah.**

'Minute details of the subject-matter that are deficient in Sentiment and unsuitable are [merely] to be intimated in it [1 e in the play], but what has constantly sweet and exalted Sentiments and States is to be presented in action'

NOTES For an enumeration of actions considered unsuitable for actual presentation in the play see 3 39 Cf Lévi, p 57

THE FIVE KINDS OF INTERMEDIATE SCENE

115 (P 58, H. 52)

**arthopakṣepakaiḥ sūcyam pañcabhiḥ pratipādayet
vīskambhacūlikāṅkāsyāṅkāvatārapraveśakaiḥ.**

'What is to be [merely] intimated one should make clear by means of the five Intermediate Scenes (arthopakṣepaka),

[namely] the Explanatory Scene (*viskambha*), the Intimation-scene (*cūhikā*), the Anticipatory Scene (*ankāśya*), the Continuation-scene (*ankāvatāra*), and the Introductory Scene (*praveśaka*)'.

NOTES || Bh 19 109, SD 305, 308 a, b, Pratāpar 3 18 Cf Lévi, p 59

116 (P 59, H 53 a, b)

vrttavartuṣyamānānām kathāmsānām nidarśakah
samkṣepārthas tu viskambho madhyapātraprayojitah.

'The Explanatory Scene (*viskambha* = *viskambhaka*), which is presented by middling characters and is for the purpose of condensing, explains parts of the story that have happened or are about to happen'

NOTES This is called *viskambhaka* in Bh and SD and also in many dramas, DR often uses the form *viṣkambha*—In explanation of the *viskambhaka* the com on Manbhakōśa 563 (ed Zachariae, Vienna, 1897, p 77) quotes Bh 18 35

|| Bh 19. 110, 18 34, 51, SD 308 c, d, Pratāpar 3 19 Cf Lévi, p 59

117 (P. 60 a; H 53 c)

ekānekakrtaḥ śuddhah samkīrno nīcamadhyamāh.

'When performed by one or more persons [of one class], it [is called] pure (*śuddha*), when by inferior and middling [characters], it [is called] mixed (*samkīrna*)'

NOTES The pure variety is a soliloquy or a dialogue in Sanskrit and is presented by one or two middle-class characters, the mixed variety is in Prākṛit and is presented by middling and inferior characters together (whence the designation)

|| Bh 19 111, 18 35, 52, SD 308 e, f, Pratāpar 3 19. Cf Lévi, p 59

118 (P 60 b, 61 a; H 54)

tadavad evānudāttoktyā nīcapātraprayojitah
praveśo 'nkaḍvayasyāntah śeṣārthasyopasūcakah.

'The Introductory Scene (*praveśa* = *praveśaka*), which is quite similar [to the preceding] and is performed by

inferior characters in language that is not elevated, explains, between two Acts, matters that have been omitted'

COM The phrase 'between two acts' prohibits the use of the Introductory Scene in the first act

NOTES '*ṅkadavyasyāntah* H, V, P, °nte Hall p 38 — The *praveśaka*, as distinguished from the *viskambhaka*, is always in Prakrit Gray, JAOS 25 205, note 1, rightly protests against the misleading translation 'interlude,' which has an entirely different connotation in English

|| Bh 19 113, 114=18 30, 31, SD 309, Pratāpar 3 22 Cf Lévi, p 61

119 (P 61b, H 55a)

antaryavanikāsamsthais cūlikā 'rthasya sūcanā.

'The Intimation-scene (*cūlikā*) is an explanation of a matter by persons stationed behind the curtain'

COM Ex Uttarakāma 2, p 47, Mahāvīra 4, p 125

NOTES *antaryavanikā*° H, V, *antarjavanikā*° Hall p 38, P — On the curtain in the Hindu theater see Lévi, p 373-374

|| Bh 19 112, SD 310, Pratāpar 3 20 Cf Lévi, p 60

120 (P 62a, H 55b)

ankāntapātraṁ ankāsyam chinnāṅkasya sūcanāt.

'The Anticipatory Scene (*ankāsyā*) [18 30] cause of the allusion by characters at the end of the subject of the following Act [lit of an Act that is (from it)]'

COM Ex Mahāvīra 2, p 87, 3, p 89

NOTES In Bh and SD this is called *ankamukha* in both summary and definition, here only *ankāsyā* (*anka + āsyā*) The variation is of no significance, since *āsyā* and *mukha* are synonymous — SD gives, in addition to the explanation of *ankāsyā* as a reference to the opening of the succeeding act (313), another interpretation (312) as a part of an act in which the subject of all the acts is intimated The former is included on the authority of Dhanika, the latter seems to be an original interpretation intended to differentiate the *ankamukha* more clearly from the *ankāvatāra*, with which some persons (according to SD 313, com) claimed it was identical

|| Bh 19 116, SD 312, 313, Pratāpar 3 21. Cf Lévi, p 60

121 (P 62b, 63a, H 56)

ankāvatāras tv ankānte pāto 'nkasyāvibhāgatah
ebhih samsūcayet sūcyam drśyam ankaih pradarśayet

'The Continuation-scene (*ankāvatāra*) is the occurrence of an Act at the end of [the previous] Act, without separation from it — By means of these [Intermediate Scenes just enumerated] one should intimate what is to be intimated, [but] what is to be seen one should represent by means of the acts [themselves]'

COM EX of *ankāvatāra* Mālav 1, p 21 [with variants]

NOTES *pāto* 'nkasyā° H, V, P, *pātrānkasyā°* Hall p 38 — The Continuation-scene is evidently a continuation of the action by the same characters in a succeeding act, without other interruption than the technical separation between the acts. A remarkable instance of the application of this device on the modern stage is to be found in a drama by Charles Rann Kennedy, *The Servant in the House* (published at New York, 1908), in which every act is thus continued in the following one. — The Continuation-scene does not seem to belong properly in the category of Intermediate Scenes, according to the definition of these in the latter part of this section, it is not clear how it informs the audience of matters that cannot be presented on the stage (cf I 114)

|| Bh 19 115, SD 311, Pratāpar 3 23 Cf Lévi, p 60

ASIDES, CONFIDENTIAL REMARKS, AND THE LIKE

122 (P. 63b, H 57a)

nātyadharmam apeksyatat punar vastu tridhesyate.

'This subject-matter [just mentioned] is further declared to be of three kinds, with regard to the dramatic rules (*nātyadharma*).'

NOTES This section serves as an introduction to sections 123-128. Contrary to the usual practice of our author, the three kinds are not specially named and enumerated before they are taken up individually in sections 123-124, 125-127, and 128 — Cf Lévi, p 61

123 (P 64a, H. 57b)

sarvesām nīyatasyaiva śrāvyam āśrāvyam eva ca.

'Of the matter in hand some is to be heard, by all, some is not to be heard by all'

NOTES The technical terms are given in the following section Cf Lévi, p 61

124 (P 64 b, H 58 a)

sarvaśrāvyam prakāśam syād aśrāvyam svagatam matam.

‘What is to be heard by all is [called] an A Loud (*prakāśa*), what is not to be heard [by all] is known as an A Side (*svagata*)’

NOTES An Aside is also called *ātmagata* The adverbial forms *ātmagatam* and *svagatam* occur frequently in the stage-directions of the dramas || SD 425 a, b Cf Lévi, p 61

125 (P 65 a, H 58 b)

dvidhā 'nyan nātyadharmākhyam janāntam apavāritam.

‘There is another so-called dramatic rule that is twofold Personal Address (*janānta*=*janāntika*) and Confidence (*apavārta*).’

NOTES Cf Lévi, p 61

126 (P 65 b, 66 a, H 59 a, b)

tripatākākarenānyān apavāryāntarā kathām
anyonyāmantranam yaṭ syāṅ janānte taj janāntikam.

‘Personal Address (*janāntika*) is mutual conversation in the presence of [other] persons by shutting out the others in the middle of a story by the hand with three fingers raised (*tripatākā*)’

NOTES The word *tripatākā*, explained briefly in the commentary on this section and in detail in Bh 9 28-38, designates the hand with three fingers outstretched, the thumb and ring-finger being curved inward As can be seen from the passage of Bh referred to, this was one of the conventional gestures of the Hindu stage—For an example of the *janāntika* see Śakuntalā 6 24 +, p 221

|| SD 425 d, e Cf Lévi, p 61

127 (P 66 b, H 59 c)

rahasyam kathyate 'nyasya parāvṛtyā 'pavāritam

‘A Confidence (*apavārita*) is a secret told to another by turning around [to him]’

NOTES The *apavārita* is understood to be heard only by the person addressed

||SD 425 b, c Cf Lévi, p 61

128 (P 67, H 60)

kim bravīsy evam ityādi vinā pātram bravīti yat
śrutvevānuktam apy ekas tat syād ākāśabhāsitam.

‘When [one actor] alone, without [another] actor [on the stage] says ‘Do you say so?’ or the like, as if hearing something, though it is [really] not spoken, that is [called] Conversation with Imaginary Persons (*ākāśabhārita*)’

COM ‘Some persons name other dramatic rules besides, such as *prathamakalpa* [cf Lévi, pt 2, p 12], etc, but no definition of them is given in this work, because they are not ordained by Bharata, are not mentioned in lexicons, consist in the use of dialect by some characters, and are really not dramatic rules at all’

NOTES This device is frequently employed in the Bhāna, or Monologue, see DR 3 53 An interesting illustration of its use is found at the opening of the second act of the *Mudrārāksasa* For an Occidental parallel see Maeterlinck, *L’Oiseau bleu*, beginning of tableau 5, act 3 (ed Paris, 1911, p 108-109)

||SD 425 f, g Cf Lévi, p 61, 62

CONCLUSION OF THE FIRST BOOK

129 (P. 68; H 61)

ityādy aśeṣam iha vastuvibhedajātam
Rāmāyaṇādi ca vibhāvya Brhātkathām ca
āśūtrayet tad anu netrrasānugunyaṁ
citrām kathām ucītacāruvacahrapañcaḥ.

‘After examining the entire body of divisions of the subject-matter here [presented] in these and the following [sections],

as well as the Rāmāyana and the like, and the Brhatkathā, one should thereupon compose a story diversified with the appropriate selection of Hero and Sentiments, together with amplifications of appropriate and pleasing words'

COM As, for example, the drama Mudrārāksasa, which is based on the Brhatkathā, or the story of Rāma, originally told in the Rāmāyana [The mention of the Brhatkathā is followed, in the text of the commentary, by two slokas from Ksemendra's Brhatkathāmañjarī (2 216, 217) These are doubtless to be regarded as an interpolation, see my Introduction, page xxxiii]

NOTES Meter vasantatilaka

BOOK TWO

CHARACTERISTICS OF THE HERO

1 (P. 1, 2, H 1, 2 a, b)

netā vinīto madhuras tyāgī daksah priyamvadah
raktalokah śucir vānmī rūdhavamśah sthīro yuvā
buddhyutsāhasmrtiprajñākālāmānasamanvitah
śūro drdhaś ca tejasvī śāstracaksuś ca dhārmikah

‘The Hero should be well-bred, charming, liberal, clever, affable, popular, upright, eloquent, of exalted lineage, resolute, and young; endowed with intelligence, energy, memory, wisdom, [skill in the] arts, and pride; heroic, mighty, vigorous, familiar with the codes, and a just observer of laws’

Com Ex Mahāvīra 4 21, p 146 (well-bred), Mahāvīra 2 36, p 75 (gentle), Spr 1547 (liberal), Mahāvīra 1 53, p 37 [quoted also at DR 2 16] (clever), Mahāvīra 2 35, p 75 (affable), Mahāvīra 4 44, p 164 (popular), Raghuvamśa 16 8 (upright), Mahānāṭaka 2 14, p 52 [= Bālarāmāyana 4 60, p. 108] (eloquent), Apargharāghava 3 21, p 123 (of exalted lineage); Mahāvīra 3 8, p 95 [quoted also at DR 2 20 and 4 22] (resolute), Bhartṛhari, Nītiś 27 = Spr 4342 (resolute), Mālav 1 5, p 8 (possessed of knowledge)

Notes ||SD 64, Rudr. Śrng 1 27, Rudr Kāvya 12 7, 8, Sarasv 5 103 a, 122, 123 (ed. B 5 104 a, 123, 124); Hem Kāvya 7, p 295, Vāgbhaṭa 5 7, Vāgbh. Kāvya 5, p 62, Pratāpar 1 11, 22, Alamkāra-śekhara 20 6, Kāmasūtra, p 308-309, Kandarapacūḍāmanī and Pañcasāyaka, cited by Schmidt Cf Schmidt, p 147-150 (2d ed., 109-111), Lévi, p 62-64

THE FOUR TYPES OF HERO

2 (P. 3 a, H. 2 c)

bhedaiś caturdhā lalitaśāntodāttoddhatair ayam.

‘He [i. e. the Hero] is of four kinds, being light-hearted (*lālita*), calm (*śānta*), exalted (*udātta*), or vehement (*uddhata*).’

NOTES In the definitions of these four kinds of hero, which follow in sections 3-6, each of the terms *lahita*, *śānta*, etc has prefixed to it the word *dhīra*, 'self-controlled,' in order to indicate that the hero, unlike the heroine, must always have himself under control—The *Sāhityasāra* mentions only the first three types

|| Bh 24 3, 4, SD 65, AP 338 37 b, 38 a, Sarasv 5 109 a (ed B 5 110 a), Hem Kāvyaṇ 7, p 299, Vāgbh Kāvyaṇ 5, p 61, Pratāpar 1 27, *Sāhityasāra* 11 2

3 (P 3 b, H 3 a)

nīścinto dhīralalitah kalāsaktah sukhī mrduh.

'The self-controlled and light-hearted [Hero] (*dhīra-lahita*) is free from anxiety, fond of the arts [song, dance, etc], happy, and gentle'

COM Ex Ratn 1 9, p 6 [quoted also at DR 4 14]

NOTES || Bh 24 5 a, SD 68, Sarasv 5 556 (ed B p 342), Hem Kāvyaṇ 7, p 299, Pratāpar 1 32, *Sāhityasāra* 11 4 Cf Lévi, p 64

4 (P 4 a, H 3 b)

sāmānyagunayuktas tu dhīraśānto dvijādīkah.

'The self-controlled and calm [Hero] (*dhīraśānta*) is a Brahman or the like, possessed of the generic merits [of a Hero]'

COM Ex Mālatīm 2 10, p 73, Mrcch 10 12, p 259 [quoted also at DR 1 89]

NOTES || Bh 24 6 a, SD 69, Sarasv 5 557 (ed B p 343), Hem Kāvyaṇ 7, p 299, Pratāpar 1 33, *Sāhityasāra* 11 5 Cf Lévi, p 64

5 (P 4 b, 5 a, H 4)

**mahāsattvo 'tugambhīrah ksamāvān avikatthanah
sthīro nigūdhāhamkāro dhīrodātto drdhavratāh**

'The self-controlled and exalted [Hero] (*dhīrodātta*) is of great excellence, exceedingly serious, forbearing, not boastful, resolute, with self-assertion suppressed, and firm of purpose'

COM Ex Nāgān 5 15, p 89 [quoted also at DR 2 23], Mahānātaka 3 25, p 97 [quoted also at DR 2 19] The objection may be raised by some that *Jimūtavāhana*, the hero of the *Nāgānanda*, belongs more properly in the category of 'calm' heroes, as would appear from *Nāgān* 1 6, p. 4

and 1 4, p 3 But [says Dhanika] he is really an 'exalted' hero, in spite of his great tranquillity, profound sympathy, and lack of passion, and his disregard for personal pleasure is due to a desire for achievement, such as is seen also in Śakuntalā 5 7, p 158 (= Spr 7328) [For details of the argument see Lévi, p 65-66]

NOTES || Bh 24 5b, SD 66, Sarasv 5 558 (ed B p 343), Hem Kāvyaṇ 7, p 299, Pratāpar 1 28, Sāhityasāra 11 3 Cf Lévi, p 65-66

6 (P 5b, 6a, H 5)

**darpaṃ mātsaryabhūyistho māyāchadmaparāyanah
dhīroddhataḥ tv ahamkāri calaś cando vikatthanah.**

'The self-controlled and vehement [Hero] (*dhīroddhata*) is altogether dominated by pride and jealousy, wholly devoted to magic practices and deceit, self-assertive, fickle, irascible, and boastful'

COM Ex Mahāvīra 2 16, p 57, *trilokyaisvarya*^o [unidentified passage] — The principal hero must be of one of the four kinds just defined throughout the drama, to insure unity, a secondary hero may, however, evince varying characteristics under different circumstances, as in the case of Paraśurāma in the Mahāvīracarita, who appears as 'exalted' in 2 10, p 51 [quoted also at DR 4 23 and Kāvyaṇ 5, p 169], as 'vehement' in 2 16, p 57 [quoted above], and as 'calm' in 4 22, p 147 [quoted also at DR 2 89] [For details of the argument see Lévi, p 67-68]

NOTES || Bh 24 5a, SD 67, Sarasv 5 555 (ed. B p 342), Hem Kāvyaṇ 7, p 299, Pratāpar 1 30 Cf Lévi, p. 66-68

THE HERO AS LOVER

7 (P. 6b, H 6a)

sa daksinaḥ śaṭho dhr̥ṣṭaḥ pūrvām praty anyayā hrtah.

'When he has been captivated by another woman, [the Hero may be] clever (*dakṣina*), deceitful (*śaṭha*), or shameless (*dhr̥ṣṭa*) toward his previous [love].'

NOTES || SD 70, Rudr Śr̥ṅg 1 28, Rudr. Kāvyaṇ 12 9a; AP 338. 38b, Sarasv 5 109b (ed B 5 110b); Hem Kāvyaṇ 7, p 299, Vāgbhaṭā 5 8, Vāgbh Kāvyaṇ 5, p 61, Rasamañjarī, p. 208, Pratāpar. 1 34; Alaṃkāraśekhara 20. 7, Ratirahasya 2 82 (ZDMG 57, p 728) Cf Schmidt, p 152-153 (2d ed, p 112-113)

8 (P 7a¹, H 6b¹)

daksino 'syām sahrdayo.

'A clever [Hero] (*daksina*) is [one that is] kind to her
[i.e. to his previous love]'

COM Ex *prastida*°, stanza by Dhanika, Mālav 3 3, p 40 = Spr 1158

NOTES ||SD 71, Rudr Śrng 1 31, Rudr Kāvya 12 10, Sarasv 5 562 (ed B p 343), Hem Kāvya 7, p 300, Vāgbhatā 5 9b, Vāgbh Kāvya 5, p 61, Rasamañjarī, p 210, Pratāpar 1 36, Alamkārasekhara 20 8b, Rasaratn 49a, Bhāsābhūṣana 6b Cf Schmidt, p 154-155 (2d ed, p 114-115), Lévi, p 68

9 (P 7a², H 6b²)

gūdhavipriyakrc chathah.

'A deceitful [Hero] (*śatha*) [is one that] hides his unfaithfulness'

COM Ex Amaru 73 = Spr 6357 [quoted also at SD 74] — A 'clever' hero, although equally unfaithful, differs from a 'deceitful' hero in that he is kind to his former love.

NOTES ||Bh 22 298, SD 74, Rudr Śrng 1 33, Rudr Kāvya 12 11, Sarasv 5 559 (ed B p 343), Hem Kāvya 7, p 301, Vāgbhatā 5 10a, Vāgbh Kāvya 5, p 61, Rasamañjarī, p 213, Pratāpar 1 39, Alamkārasekhara 20 9a, Rasaratn 50a, Bhāsābhūṣana 7a, Ratirahasya 2 84 (ZDMG 57, p 728) Cf Schmidt, p 155-157 (2d ed, p 115-116), Lévi, p 68

10 (P 7b¹, H 6c¹)

vyaktāṅgavaikrto dhrṣṭo.

'A shameless [Hero] (*dhrṣṭa*) [is one that] lets the disfigurements on his body show'

COM Ex . Amaru 71 = Spr. 5844

NOTES On the bodily disfigurements, chiefly marks made by the nails and teeth, see DR 2 40 and Schmidt, p 478, 496 (2d ed, p 356, 369)

||SD. 72, Rudr Śrng 1. 36, Rudr Kāvya 12 12, Sarasv 5 560 (ed B. p 343), Hem Kāvya 7, p 300, Vāgbhatā 5 10b, Vāgbh Kāvya 5, p 61; Rasamañjarī, p 211, Pratāpar 1 38, Alamkārasekhara 20 9b, Rasaratn 49b, Bhāsābhūṣana 7b, Ratirahasya 2 85 (ZDMG 57, p 728) Cf Schmidt, p 157-158 (2d ed, p. 116-117), Lévi, p 68

11 (P 7 b², H 6 c²)

'nukūlas tv ekanāyikāḥ

'A faithful [Hero] (*anukūla*) [is one that] has only a single lady-love'

COM Ex Uttaraṛāma 1 39, p 37 — The question arises as to the classification of heroes of the *Nāṭikā*, such as King Vaṭsa in the *Ratnāvalī*, who are at first faithful and later unfaithful but courteous. They are not to be regarded as 'deceitful' and 'shameless,' even though they at first conceal their love and afterwards openly confess it, for they always retain some affection for their previous love, as can be seen from the works of the great poets (for example, *snātā tisthāt kunta*^o [unidentified stanza, quoted also at SD 71]) and from Bharata (Bh 23 54). Hence such a hero is to be regarded as 'clever'

Since each of the sixteen varieties [produced by the combination of the four kinds mentioned in sections 3-6 with those mentioned in sections 8-11] may be superior, intermediate, or inferior, there are 48 varieties of hero [cf Bh 24 2, SD 75, Kumārasvāmin on Pratāpar 1 27, Suka-saptati, text simpl 57 (p 162, l 4-9), and see Schmidt, p 158-160]

NOTES || SD 73, Rudr Śrng 1 29, Rudr Kāvyaḷ 12 9b, Sarasv 5 561 (ed B p 343), Hem Kāvyaḷ 7, p 301, Vāgbhaṭaḷ 5 9a; Vāgbh. Kāvyaḷ 5, p 61, Rasamañjarī, p 208, Pratāpar 1 35, Alamkāraśekhara 20 8a, Rasaratn 49 a, Bhāsābhūṣana 6 a, Ratirahasya 2 83 (ZDMG 57, p 728). Cf Schmidt, p 153-154 (2d ed, p 113-114), Lévi, p 69

COMPANIONS OF THE HERO

12 (P 8, H 7).

patākānāyakas tv anyah pīthamardo vicaksanah
tasyaivānucaro bhaktah kim cid ūnaś ca tadguṇaih.

'The Hero of the Episode (*patākā*) is a separate person, [called] Attendant (*pīthamarda*), intelligent, assisting him [i. e. the principal Hero], devoted [to him], and possessed of his qualities in a less degree'

COM Such are, for example, Makaranda in the *Mālatīmādhava*, and Sugrīva in [the dramas based on] the *Rāmāyana*

NOTES || SD 76, Rudr Śrng 1 39, 40, Rudr Kāvyaḷ 12 13, 14, AP 338, 39, 40 a; Sarasv 5 597 (ed. B p 348), Vāgbh Kāvyaḷ 5, p 62; Rasamañjarī, p 227, Pratāpar 1. 40, Rasaratn 53 a; Kāmasūtrā, p 57-58, Kandarapacūdāmanī and Pañcasāyaka, cited by Schmidt. Cf. Schmidt, p 197-200 (2d ed, p 142-144), Lévi, p 72

13 (P 9a, H 8a)

ekavidyo vitaś cānyo hāsyakrc ca vidūsakah

‘Another [companion] is the Parasite (*vita*), who has but a single accomplishment, and the Jester (*vidūsaka*), who is the fun-maker’

COM An example of the *vita* is Śekharaka in the Nāgānanda, the *vidūśaka* is a familiar figure [and no example need therefore be mentioned]

NOTES || Bh 24 105, 107 b, 108 a, SD 77-79, Rudr Śing 1 41, Rudr Kāvya 12 15, AP 338 40, Sarasv 5 598, 599 (ed B 5 170*, 170, p 348), Vāgbh Kāvya 5, p 62, Rasamañjarī, p 227, Pratāpar 1 40, Rasaratn 53 b, 55 a [by an oversight no section was numbered 54 in the printed edition], Kāmasūtra, p 58, 59, Ratirahasya 1 21-26 (ZDMG 57, p 712-713) Cf Schmidt, p 200-204 (2d ed, p 144-146), Lévi, p 122-123

THE OPPONENT OF THE HERO

14 (P 9b, H 8b)

lubdho dhīroddhatah stabdhah pāpakrd vyasanī ripuh.

‘The Opponent [of the Hero] is avaricious, [of the type known as] self-controlled and vehement (*dhīroddhata*), stubborn, criminal, and vicious’

COM Ravana, for example, is the opponent of Rāma, and Duryodhana the opponent of Yudhishthira

NOTES The technical term for this type of character is *pratimāyaka*, ‘counter-hero’ The use of the word *ripu* here is due to metrical exigencies — Hem Kāvya 7, p 308) mentions also a *pratimāyikā* as a foil to the heroine DR makes no mention of such a character

|| SD 159; Sarasv 5 103 b (ed B 5 104 b), Hem Kāvya 7, p 301 Cf Lévi, p 72

QUALITIES OF THE HERO

15 (P 10, H 9)

śobhā vilāso mādhyam gāmbhīryam sthāiryatejasī
lalitaudāryam ity astau sattvajāh paurusā gunāh

‘The eight manly qualities that spring from one’s nature are Beauty of Character (*śobhā*), Vivacity (*vilāsa*), Equanimity

(*mādhurya*), Poise (*gāmbhīrya*), Firmness (*sthairya*), Sense of Honor (*tejas*), Lightheartedness (*lahita*), and Magnanimity (*audārya*).'

NOTES *sthairya*° Hall p 38, P, *dhaurya*° H, V (Bh has *sthairya*; SD, *dhaurya*) Hall remarks (p 16, n 3) 'The *dhaurya* of my printed text, in the ninth stanza, is clearly a clerical error for *sthairya*' In spite of this plain statement and the occurrence of the correct word in DR 2 20, Vidyasāgara's reprint of the text repeats the incorrect reading, see my remarks on that edition in the Introduction — *sattvajāh* H, V, P, *sāttvikāh* Hall p 38 (SD has *sattvajāh*)

Five of these technical terms reappear below in the enumeration of the graces of women (*śobhā* (2 53), *vilāsa* (2 61), *mādhurya* (2 55), *lahita* (2 68), *audārya* (2 58) In their application to feminine charms they have a different meaning, and they are therefore rendered in that connection by another set of English terms

|| Bh 22 31, SD 89, AP 338 47, Hem Kāvyaṇ 7, p 296

16 (P 11a, H 10a).

nīce ghrnā 'dhike spardhā śobhāyām śauryadakṣate.

'In Beauty of Character (*śobhā*) [are comprised] compassion for the lowly, emulation of one's superiors, heroism, and cleverness'

COM Ex Mahāvīra 1 37, p 27 (*compassion*), *ctām paśya purah*° [unidentified stanza, tr Lévi, p 70] (*emulation*), stanza by Dhanika = Śārng 3973 [tr Lévi, p 70] (*heroism*), Mahāvīra 1 53, p. 37 [quoted also at DR 2 1] (*cleverness*)

NOTES || Bh 22 32, SD 90, AP 338 48, Hem Kāvyaṇ 7, p 296 Cf Lévi, p 70

17 (P 11b, H 10b).

gatiḥ sadhairyā drṣṭiś ca vilāse sasmitaṁ vacah.

'Vivacity (*vilāsa*) includes a firm step and glance and a laughing voice.'

COM Ex : Uttararāma 6 19, p 147

NOTES. || Bh 22 33, SD 91; Hem Kāvyaṇ 7, p 297 Cf. Lévi, p 70.

18 (P 12a, H 11a)

ślaksno vikāro mād'huryam samksobhe sumahaty api.

'Equanimity (*mād'hurya*) [means] slight change of demeanor even in very great agitation'

COM Ex Mahānātaka 3 54, p 114 = Śārng 3990 [tr Lévi, p 70]

NOTES || Bh 22 34, SD 92, Hem Kāvyaṇ 7, p 297 Cf Lévi, p 70

19 (P 12b, H 11b)

gāmbhīryam yat prabhāvena vikāro nopalaksyate

'Poise (*gāmbhīrya*) [means] that, because of strength of character, no change of demeanor whatsoever is observed [even in very great agitation]'

COM Ex Mahānātaka 3 25, p 97 [quoted also at DR 2 5, tr Lévi, p 65]

NOTES || Bh 22 36, SD 93, Hem Kāvyaṇ 7, p 298 Cf Lévi, p 71

20 (P 13a, H 12a)

vyavasāyād acalanam sthairyam vighnakulād api.

'Firmness (*sthairyā*) is the not being swerved from one's determination even by a multitude of obstacles'

COM Ex Mahāvīra 3 8, p 95 [quoted also at DR 2 1 and 4 22]

NOTES || Bh 22 35, SD 94, Hem Kāvyaṇ 7, p 298 Cf Lévi, p 71.

21 (P 13b, H 12b)

adhiksepādyasahanam tejah prānātyayesv api.

'Sense of Honor (*tejas*) is the not enduring insults and the like, even at the cost of one's life'

COM Ex Śārng 262

NOTES The corresponding section of Bh, recorded by Hall (p 16, n 3) as cited by Kṣīrasvāmin and by Rāyamukutamanī in their commentaries on the Amarakośa, is found also in the com on Hemacandra's Anekārthasamgraha 2 371 and 2 569 (ed Zachariae, Vienna, 1893, Extracts from the Com, p 58, top, and p 83, middle) SD repeats the definition of Bh without change

|| Bh 22 39, SD 95 a, b, Hem Kāvyaṇ 7, p 298 Cf Lévi, p 71

22 (P 14 a, H 13 a)

śrngārākārācestātvam sahajam lalitam mrdu

'Lightheartedness (*lalita*) is the natural sweet appearance and demeanor of love'

COM Ex *lāvanyamanmatha*^o, stanza by Dhanika [tr Lévi, p 71]

NOTES || Bh 22 37, SD 95 c, Hem Kāvyaṇ 7, p 297 Cf Lévi, p 71

23 (P 14 b, H 13 b)

priokyā jīvitād dānam audāryam sadupagrahah

'Magnanimity (*audārya*) is the giving up of even as much as (*ā*) one's life with a kindly word, [and] the propitiation of the virtuous'

COM Ex Nāgān 5 15, p 89 [quoted also at DR 2 5], Kumārasambhava 6. 63 (propitiation)

NOTES I take *priokyā* to represent *priokyā* (instrumental) + *ā* (prepositional adv with *jīvitād*)

|| Bh 22 38, SD 95 d, Hem Kāvyaṇ 7, p 298 Cf Lévi, p. 71

THE THREE KINDS OF HEROINE

24 (P 15 a, H 14 a)

svā 'nyā sādharanastrī 'tī tadgunā nāyikā tridhā.

'The Heroine (*nāyikā*) is of three kinds: [the Hero's] own wife (*svā*), [a woman who is] another's (*anyā*), or a common woman (*sādhāranāstrī*), and she has his [i.e. the Hero's] qualities'

NOTES. A diagram illustrating Dhanamjaya's classification of the types of heroine will be found on p 149 — Bh. 24. 7-10 presents a different classification recognizing four varieties *divyā*, *nrpapatnī*, *kulastrī*, *ganikā*

|| SD 96, Rudr Śrng 1 46, Rudr Kāvyaṇ 12 16; AP 338 41, Sarasv 5 111 a, 112 b (ed B. 5 112 a, 113 b); Hem Kāvyaṇ 7, p 301, Vāgbhaṭā 5 11, Vāgbh Kāvyaṇ 5, p. 62, Rasamañjarī, p. 11, Alam-lārasāekhara 20 2b, c, Rasaratn 8b, Sāhityasāra 10 2a, Bhāṣābhūṣana 10; Ratirahasya 1 27 (ZDMG 57, p. 713) Cf Schmidt, p 256-258 (2d ed, p 186-187), Lévi, p 72.

THE HERO'S WIFE AS HEROINE

25 (P 15b, H 14b)

mugdhā madhyā pragalbhetī svīyā śīlārjavādīyuk.

'[The Hero's] own wife (*svīyā* = *svā*), who is possessed of good character, uprightness, and the like, [may be] inexperienced (*mugdhā*), partly experienced (*madhyā*), or experienced (*pragalbhetī*)'

Com Ex Hāla 871 (good character), Hāla 867 (uprightness), Hāla 866 [quoted also at SD 97] (modesty)

NOTES *svīyā* H, V, P, *svā* 'p. Hall p 38—This type of heroine is called variously *svā*, *svīyā*, or *svakīyā*

||SD 97, 98, Rudr Śrng 1 47, Rudr Kāvya 12 17, Sarasv 5 110b (ed B 5 111b), Hem Kāvya 7, p 301, Vāgbhatā 5 12, 13, Vāgbh Kāvya 5, p 62, Rasamañjarī, p 11-12, 16, Pratāpar 1 56, Alamkāraśekhara 20 3, 4, Rasaratn 9, Sāhityasāra 10 8, Ratirahasya 1 28 (ZDMG 57, p 713) Cf Schmidt, p 258-260 (2d ed, p 187-189), Lévi, p 72

26 (P 16a, H 15a)

mugdhā navavayahkāmā-ratau vāmā mrdh krudhi.

'The inexperienced [kind of wife] (*mugdhā*) has the desire of new youth, is coy in love and gentle in anger'

Com Ex Spr 6238 (youth), *ucchvasan°*, stanza by Dhanika (youth), *drstih śālasa°* [unidentified stanza, quoted also at DR 2 50] (desire), Kumārasambhava 8 2 [quoted also at DR 4 61] (coyness in *ratī*), Subhāsitāvalī 2060 (gentleness in anger), *na madhye samskāram kusum°* [unidentified stanza] (passion concealed because of modesty)

NOTES In most rhetorical treatises the *mugdhā* is not further subdivided (cf DR 2 31, com *mugdhā tv ekarūpava*, see also Schmidt, p 262-263, 2d ed., p. 191), but Rasamañjarī, Rasaratnahāra, and Bhāsa-bhūṣana mention two varieties of *mugdhā*

||SD 99, Rudr Śrng 1 48, 52, 54, 56, Rudr Kāvya 12 18-20, Sarasv 566 (ed B p 344), Rasamañjarī, p 16-17, Pratāpar 1 56, Rasaratn 10, 11 a, Bhāsa-bhūṣana 11; Ratirahasya 1 9-11 (ZDMG 57, p 710) Cf Schmidt, p 260-262 (2d ed., p 189-191), Lévi, p 72-73

(P 16b, H 15b)

madhyodyadyauvanānangā mohāntasurataksamā

'The partly experienced [kind of wife] (*madhyā*) has the love of rising youth and permits its indulgence even to fainting'

COM Ex *ālāpān bhīṣṇ*° [unidentified stanza] (youth), Amaru 60 (love), Hāla 5 (*sambhoga*)

NOTES °*yāvanānangā* H, V, P, clearly a mistake for °*yauvanānangā*, which I adopt—The term *madhyā* is here used to designate the kind of wife intermediate between the *mugdā* and the *pragalbā*. For another use of the word see 2. 30, notes.

|| SD 100, Rudr Śrng 1. 58, 63, Rudr Kāvya 12. 21, 22, Sarasv 5. 567 (ed B p 344), Vāgbh Kāvya 5, p 62, Rasamañjarī, p 31, Pratāpar 1. 56, Rasaratn 11b, 12a, Bhāṣābhūṣana 12a, Ratnahasya 1. 12, 13 (ZDMG 57, p 710). Cf Schmidt, p 263-264 (2d ed, p 191-192), Lévi, p 73.

28 (P 17; H 16)

*dhīrā sotprāsavakroktyā madhyā sāśru kṛtāgasam
khedayed dayitam kopād adhīrā paruṣākṣaram.*

'In her anger a [partly experienced wife who is] self-controlled (*dhīrā*) rebukes her erring husband with sarcasm and indirect speech; one that is partly self-controlled (*madhyā*)¹ [does the same] with tears, one lacking in self-control (*adhīrā*), with harsh words.'

COM Ex Māgha 7. 53 (self-controlled); Amaru 50 = Spr. 4443 (partly self-controlled), Spr 5447 (without self-control), Subhāsitāvalī 2071 (other methods of procedure than those mentioned).

NOTES || SD 102, 103; Rudr Śrng 1. 65, Rudr Kāvya 12. 23, Hem. Kāvya 7, p 303, Rasamañjarī, p 42, Rasaratn 16. Cf Schmidt, p 266-269 (2d ed, p 194-196), Lévi, p 73.

29 (P. 18, H. 17).

*yauvanāndhā smaronmattā pragalbā dayitāṅgake
viliyamānevānandād ratārambhe 'py acetanā.*

'The experienced [kind of wife] (*pragalbā*) is blinded

COM Ex *abhyunnata*°, stanza by Dhanika [tr Lévi, p 74] (youth), Spr 7183 (youth), Amaru 2 63, p 128 = Spr 3246 (emotion), Amaru 97 (*ratī*), Amaru 65 (other methods of procedure than those mentioned)

NOTES For *pragalbhā* Sāhityasāra substitutes the term *ādhyā* (the com explains *ādhyatvam prāgalbhyam eva*), Pratāpar and Vāgbh Kāvyaṇ employ the synonymous designation *praudhā*

|| SD 101, Rudr Śrng 1 69, 74, Rudr Kāvyaṇ 12 24, 25, Sarasv 5 568 (ed B p 344), Vāgbh Kāvyaṇ 5, p 62, Rasamañjarī, p 34, Pratāpar 1 56, Rasaratn 12 b, Bhāsābhūṣana 12 b, Ratirahasya 1 14, 15 (ZDMG 57, p 711) Cf Schmidt, p 264-266 (2d ed, p 192-194), Lévi, p 74

30 (P 19, H 18 a, b)

sāvahitthādarodāste ratau dhīretarā krudhā

samtarjya tādāyen madhyā madhyādhīreva tam vadet.

'In her anger an [experienced wife who is] self-controlled (*dhīrā*) is pretendedly respectful (*sāvahitthādarā*) and is indifferent to the pleasures of love, the other [i.e. one who is lacking in self-control (*adhīrā*)] is wont to scold and strike [her husband], one who is partly self-controlled (*madhyā*) is wont to speak to him like a partly experienced [wife] who is lacking in self-control (*madhyādhīrā*)'

COM Ex Amaru 17 = Spr 1363 (pretended respect), Amaru 63 (in-difference to *ratī*), Amaru 10 = Spr 1938 (rebuke and striking), Amaru 33 = Spr 1939 (like *madhyādhīrā*)

~ NOTES *madhyā* H, V, P, *kāntam* Hall p 38—A further threefold division of the *madhyā* and the *pragalbhā*—not otherwise referred to in the present work—is implied in sections 28 and 30. In the expression of their anger heroines of these two varieties may be self-controlled (*dhīrā*), lacking in self-control (*adhīrā*), or of an intermediate type called either *madhyā*, as in the second line above, or *dhīrādhīrā* (*dhīrā* + *adhīrā*), as in Dhanika's commentary and several of the other treatises (cf Rasamañjarī, p 41, Bhāsābhūṣana 23)

✓ Both of these designations of the intermediate type cause occasional obscurity. The term *madhyā* is easily confused with the *madhyā* that denotes the intermediate between *mugdā* and *pragalbhā* (see DR 2 27). The term *dhīrādhīrā*, which avoids this duplication of terms, is a source of difficulties of another kind. In Hem Kāvyaṇ 7, p 303, for example, we find the remarkable statement *dhīrādhīrādhīrādhīrābhedaḥ antye tīrṇhā*, which seems unintelligible until the first element is analyzed as *dhīrā* + *dhīrā* - *adhīrā* + *adhīrā*. Similarly in Rasaratn 14 a *dhīrādhīrā tīrṇhā*

dhīrādhīretī trividhe stīyau — In the word *madhyādhīrā* (*madhyā* + *adhīrā*) in the second line of the text above, the former element designates the 'partly experienced' type of wife (see 2 27, notes)

||SD 104-106, Rudr Śrng 1 76, 79, Rudr Kāvya 12 26, 27, Hem Kāvya 7, p 304, Rasamañjarī, p 42-43, Rasaratn 17, 18 Cf Schmidt, p 269-270 (2d ed, p 196-197), Lévi, p 74-75

31 (P 20 a, H 18 c)

dvedhā jyesthā kanisthā cety amugdhā dvādaśoditāh.

'[The varieties of wife-heroine] other than the inexperienced, are said to be twelve [in number], being [each again] of two kinds. older (*jyesthā*) and younger (*kanisthā*)'

COM There is only one type of *mugdhā* The other six varieties [the three kinds of *madhyā* (2 28) and the three kinds of *piṅgalbhā* (2. 30)] are each twofold EX Amaru 18 = Spī 2937 [quoted also at DR 2 82], Vāsavadattā and Ratnāvalī in the drama Ratnāvalī Aside from the *mugdhā* there are thus twelve varieties [cf SD 108 a, b]

NOTES ||SD 107, Rudr Śrng 1 83, Rudr Kāvya 12 28, Sarasv 5 111 b (ed B 5 112 b), Hem Kāvya 7, p 303, Rasamañjarī, p 57, Rasaratn 13 Cf Schmidt, p 271-272 (2d ed, p 197-198), Lévi, p 75

A MAIDEN OR ANOTHER'S WIFE AS HEROINE

32 (P 20 b, 21 a, H 19)

**anyastrī kanyakodhā ca nānyodhā 'ngirase kva cit
kanyānurāgam icchātaḥ kuryād angāngisamśrayam.**

'A woman who is another's (*anyastrī*) is either a maiden or a married woman A woman who is married to another should never [figure] in the principal Sentiment, [but] love for a maiden one may employ at will, in connection with the principal or the subordinate Sentiments'

COM. EX Śrng 3769 (love for the wife of another), the love of the hero for Sāgarikā in the Ratnāvalī, and that of the hero for Malaya-vatī in the Nāgānanda (love for a maiden)

NOTES. *icchātaḥ* H, V, P, *anvicchan* Hall p 38 — The usual designation for this type of heroine is *parakīyā*, but *anyā*, *anyadīyā*, and *anyastrī* are also found — On the principal and subordinate Sentiments see 3 38, 4 1, 52.

||SD 108 c, 109, 110, Rudr Śrng 1 87, Rudr Kāvya 12. 30, Sarasv

5 111 b (ed B 5 112 b), Hem Kāvyaṇ 7, p 305, Vāgbhatāl 5 14, Vāgbh Kāvyaṇ 5, p 62, Rasamañjarī, p 64-65, Alamkāraśekhara 20 4, Rasaratn 20-22 Cf Schmidt, p 272-278 (2d ed, p 199-203), Lévi, p 75

A COURTEZAN AS HEROINE

33 (P 21 b, H 20 a)

sādhāranastṛī ganikā kalāprāgalbhyadhaurtyayuk.

‘A common woman (*sādhāranastṛī*) is a courtesan, skilled in the arts, bold, and cunning’

NOTES For parallel passages in other treatises see the notes on section 34 Cf Schmidt, p 280 (2d ed, p 204), Lévi, p 75

34 (P 22, H 20 b, 21 a)

**channakāmasukhārthāññasvatantrāhamyupandakān
rakteva rañjayed ādhyān nihsvān mātṛā vivāsayet**

‘She gratifies, as if she were in love with them, those that conceal their amours, those that obtain wealth easily, the foolish, the self-willed, the selfish, and the impotent, as long as they have money, when they are without funds she has them turned out of doors by her mother’

NOTES The compound *sukhāṁtha* might also be translated ‘those that have pleasure as their [sole] aim,’ but the corresponding expressions in other works (*sukhaprāptadhana*, Rudr Śrng and SD, *sukhaprāptavitta*, Vāgbh Kāvyaṇ) show that it means ‘those that obtain wealth easily’ Dhanika gives both interpretations without deciding on their merits

|| SD 111, Rudr Śrng 1 120-126, Rudr Kāvyaṇ 12 39, 40, Hem Kāvyaṇ 7, p 305, Vāgbhatāl 5 15, 16 a, Vāgbh Kāvyaṇ 5, p 63, Rasamañjarī, p 88, Alamkāraśekhara 20 5, Rasaratn 27, Sāhityasāra 10 3 b, Ratirahasya 1. 62, 64 (ZDMG 57, p. 717) Cf Schmidt, p 278-282 (2d ed, p 203-205), Lévi, p 75

35 (P 23 a; H 21 b)

raktaiva tv aprahasane naiṣā divyanrpāśraye.

‘[She should be presented as] in love [with the Hero] except in a Prahasana, she should not [figure] in a drama concerned with a celestial king’

COM Except in a Prahāsana, a courtesan may be enamored of the hero, like Vasantasenā in the Mṛcchakatikā. In the Prahāsana she should not be in love, for the sake of the comic effect. She must not be introduced in a drama whose hero is a celestial king.

NOTES Text as above, H, V, P, *rūpakesv anuraktava karyā prahāsanai* Hall p 38 — Cf Lévi, p 75-76

CLASSIFICATION OF HEROINES ACCORDING TO THEIR RELATIONS WITH THE HERO

36 (P 23 b, H 22 a)

āsām astāv avasthāh syuh svādhīnapatikādīkāh.

‘Of these [types of Heroine] there may be eight [varieties according to their] conditions [in relation to the hero], “one that has her husband in subjection” and so on’

NOTES || Bh 22 197, 198, SD 112, Rudr Śrng 1 131, 132, Rudr Kāvya 12, p 154 (supposed interpolation), Sarasv 5 113 b (ed B 5 114 b), Hem Kāvya 7, p 305-306, Vāgbh Kāvya 5, p 63, Rasamañjarī, p 105, Pratāpar 1 41, 42, Alamkāraśekhara 20, p 70, Rasaratn 37, cf Sāhityasāra 10 21 Cf Schmidt, p 284-287 (2d ed, p 208-209), Lévi, p 76

37 (P 24 a, H 22 b)

āsannāyattaramanā hr̥stā svādhīnabhartṛkā.

“One that has her husband in subjection” (*svādhīnabhartṛkā*) is one whose lover sits by her side and is at her service, and who takes pleasure [in it].’

COM Ex Amaru M 55, p 141 [quoted also at SD. 145]

NOTES In some treatises (Sarasv, Pratāpar, etc) this type of heroine is called *svādhīnapatikā*

|| Bh 22 201, SD 113, Rudr Śrng 1 133, Rudr Kāvya 12, p 154 (supposed interpolation), 12 45, Sarasv 5 118 (ed B 5 119), Hem Kāvya 7, p 306, Vāgbh Kāvya 5, p 63; Rasamañjarī, p 163, Pratāpar 1 43, Rasaratn 38 a, Bhāsaśhūsana 20 a, Anangaranga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt Cf Schmidt, p 287-289 (2d ed, p 209-211), Lévi, p 76

38 (P 24 b; H 23 a).

mudā vāsakasajjā svam maṇḍayatya eṣyati priye.

“One that is dressed up to receive” (*vāsakasajjā*) [is one who] adorns herself for joy when her lover is about to come’

COM She adorns herself and her house Ex Māgha 9 52

NOTES This type of heroine is also called *vāsakasajjikā* and *vāsaka-sajjikā*

|| Bh 22 199, SD 120, Rudr Śrng 1 137, Rudr Kāvyaḷ 12, p 154 (supposed interpolation), Sarasv 5 117 (ed B 5 118), Hem Kāvyaḷ 7, p 307, Vāgbh Kāvyaḷ 5, p 63, Rasamañjarī, p 154, Pratāpar 1 44, Rasaratn 38 b, 39 a, Bhāsābhūṣana 19 b, Anangaranga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt Cf Schmidt, p 292-294 (2d ed, p 213-216), Lévi, p 76

39 (P 25 a, H 23 b).

cīrayaty avyalīke tu virahotkanthitonmanāh.

“One that is distressed at [her lover’s] absence” (*virahotkanthitā*) [is one who] is disturbed (*unmanas*) when he tarries without being at fault’

COM Ex *sakh sa vijito vīnā*° [unidentified stanza, tr Lévi, p 76]

NOTES *virahotkanthitonmanāh* H, V, P, *virahotkanthitā matā* Hall p 38 — This type of heroine is also called *utkā* and *utkanthitā*

|| Bh 22 200, SD 121, Rudr Śrng 1 135, Rudr Kāvyaḷ 12, p 154 (supposed interpolation), Sarasv 5 120 (ed B 5 121), Hem Kāvyaḷ 7, p 307, Vāgbh Kāvyaḷ 5, p 63, Rasamañjarī, p 145, Pratāpar 1 46, Rasaratn 39 b, Bhāsābhūṣana 18, Anangaranga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt Cf Schmidt, p 289-292 (2d ed, p 211-213), Lévi, p 76

40 (P 25 b; H 24 a)

jñāte ’nyāsangavikrte khanditersyākasāyitā.

“One that is enraged” (*khanditā*) [is one who] is filled with jealousy on discovering [her lover to be] disfigured through his relations with another [woman]’

COM Ex Māgha 11 34 = Spr. 3413 [quoted also at DR 4 67 and SD 219, Bohtlingk did not record in Spr the ultimate source of this stanza]

NOTES The hero that lets his bodily disfigurements show is called ‘shameless’, see 2 10 These disfigurements include marks made by the nails and teeth, see Schmidt, p 478, 496 (2d ed, p 356, 369)

|| Bh 22 203, SD 114, Rudr Śrng 1 143, Rudr Kāvya 12, p 155 (supposed interpolation), 12 44, Sarasv 5 114 (ed B 5 115), Hem Kāvya 7, p 306, Vāgbh Kāvya 5, p 64, Rasamañjarī, p 118, Pratāpar 1 49, Rasaratn 41 a, Bhāṣābhūṣana 17 a, Anangaranga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt Cf Schmidt, p 299-301 (2d ed, p 219-221), Lévi, p 76

41 (P 26 a, H 24 b)

kalahāntarītā 'marsād vidhūte 'nuṣayārtiyuk.

“One that is separated [from her lover] by a quarrel” (*kalahāntarītā*) [is one who] suffers remorse after she has repulsed [him] in indignation’

Com Ex Amaru 98 = Śrng 3543

NOTES *vidhūte* H, V, P, *nuṣayārtiyuk* Hall p 38 — In Rudr Śrng and Rudr Kāvya this type of heroine is called *abhisamdhūtā*, the Smaradīpikā uses the term *kuṭitā*

|| Bh 22 202, SD 117 c, f, Rudr Śrng 1 139, Rudr Kāvya 12, p 154 (supposed interpolation), Sarasv 5 115 (ed B 5 116), Hem Kāvya 7, p 306, Vāgbh Kāvya 5, p 63, Rasamañjarī, p 125, Pratāpar 1 51, Rasaratn 41 b, Bhāṣābhūṣana 16 b; Anangaranga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt Cf Schmidt, p 294-297 (2d ed, p 216-217), Lévi, p 77

42 (P 26 b; H 25 a)

vipralabdhoktasamayam aprāpte 'tivismānītā.

“One that is deceived” (*vipralabdhā*) [is one who] is greatly offended that [her lover] has not come to the rendezvous agreed upon’

Com Ex. Subhāṣitāvalī 1940 = Spr 1191 [quoted also at SD 118]

NOTES || Bh. 22 204, SD 118, Rudr Śrng 1 141, Rudr Kāvya 12, p 154 (supposed interpolation), Sarasv 5 116 (ed B 5 117), Hem Kāvya 7, p 307-308, Vāgbh Kāvya 5, p 64, Rasamañjarī, p 133; Pratāpar 1 47, Rasaratn 40 b; Bhāṣābhūṣana 19 a, Anangaranga and Pañcasāyaka, cited by Schmidt Cf Schmidt, p 297-299 (2d ed, p 218-219), Lévi, p 77

43 (P 27 a; H. 25 b)

dūradeśāntarasthe tu kāryatah prositapriyā.

“One whose beloved is away” (*proṣitaṭṭṛya*) is one whose lover is in a distant land on business’

COM Ex Amaru 91 = Spr 937

NOTES Cf DR 4 70. — In most treatises this type is called *proṣita-bharitrkā*, in Rudr Śrng, *proṣitaṭṭṛya*, in Rudr Kāvyaḥ, *proṣitanāthā*. These names are all synonymous and the variation has no significance.

Rasamañjarī (p 184-185), Rasaratnahāra (42 b), and Bhāṣābhūṣana (20 b) mention an additional type called *proṣyaṭṭṛya* or *pravatsyaṭṭṛya*, ‘one whose husband is about to depart’ Cf Schmidt, p 307-309 (2d ed p 226-228)

|| Bh 22 205, SD 119, Rudr Śrng 1 147, Rudr Kāvyaḥ 12, p 155 (supposed interpolation), 12 46, Sarasv 5 119 b (ed B 5 120 b), Hem Kāvyaḥ 7, p 306, Vāgbh Kāvyaḥ 5, p 63, Rasamañjarī, p 108, Pratāpar 1 53, Rasaratn 42 a, Bhāṣābhūṣana 16 a, Anangaranga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt Cf Schmidt, p 305-307 (2d ed, p 224-226), Lévi, p 77

44 (P 27 b, H 25 c)

kāmārtā ’bhisaret kāntam sāraved vā ’bhisārikā

“One that goes after [her lover]” (*abhisārikā*) [is one who], lovesick, goes to her lover or makes him come to her’

COM Ex Amaru 29 = Spr 1316, Māgha 9 56

NOTES || Bh 22 206, SD 115, Rudr Śrng 1 145, Rudr Kāvyaḥ 12, p 154 (supposed interpolation), 12 42, Sarasv 5 119 a (ed B 5 120 a), Hem Kāvyaḥ 7, p 308, Vāgbh Kāvyaḥ 5, p 64, Rasamañjarī, p 171, Pratāpar 1 54, Rasaratn 40 a, Bhāṣābhūṣana 17 b, Anangaranga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt Cf Schmidt, p 302-304 (2d ed, p 222-223), Lévi, p 77

45 (P 28, H 26)

cintāniḥśvāsakhedāśruvaivarnyaglānyabhūṣanaiḥ

yuktāḥ saḍ antyā dve cādye krīdaujjvalyapraharsitaiḥ

‘Heroines of the last six varieties are characterized by reflection, sighing, dejection, weeping, change of color, weakness, and absence of ornaments, those of the first two varieties, by playfulness, radiance, and joy’

COM ‘The heroine connected with another, whether maiden or wife, can not be of all these varieties. For example, Mālavikā, in Mālav 4 14, p 79, etc, should not be considered as *khanditā* [For details of the argument see Lévi, p. 78]

NOTES For a still further subdivision of the heroine see Schmidt, p 310-314 (2d ed, p 228-232) According to the passages cited there — to which might be added Sarasv 5 107, 110 a (ed B 5 108, 111 a) — each of the varieties thus far enumerated may be either *uttamā*, *madhyamā*, or *adhamā* We thus arrive, by successive multiplication, at the grand total of 384 varieties (see SD 122, Rudr Śrng 1 154, 155, Rudr Kāvya 12, p 155 [supposed interpolation], Rasamañjarī, p 105, and cf Schmidt, p 315, 2d ed, p 232) The DR does not mention this last differentiation (except in a general way at 2 75) and so admits of but 128 varieties

Rasamañjarī (p 106) adds *yat tv cītūsam divyādivyobhayabheda gananayā dvipañcāśadadhikaśatayutam sahasram bhedā bhavanti*, thus claiming the existence of 1152 varieties of heroine!

MESSENGERS OF THE HEROINE

46 (P 29, H 27)

dūtyo dāsī sakhi kārūr dhātreyī prativeśikā
linginī śilpinī svam ca netrmitragunānvitāḥ.

‘As messengers [the Heroine may employ] a maid-servant, a female friend, a working-woman, a foster-sister, a neighbor, a female ascetic, a crafts-woman, and her own self [all of these] being possessed of qualities [to match those] of the friends of the Hero’

Com Ex Mālatīm 3 11, p 88 = Spr 6451, *mygaśiśu*° [unidentified stanza] (friend as messenger), Hāla 12, Hāla 877 [with variations] (heroine as her own messenger)

NOTES On the ‘friends of the Hero,’ mentioned in the second line of this section, see 2 12, 13

||SD 157, Rudr Śrng 2 102, Vāgbh Kāvya 5, p 63, Pratāpar 1 55, Rasaratn 46 b, 47 a, Kāmasūtra, p 287, Ratirahasya (of Kokkoka), Ananagaranga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt Cf Schmidt, p 777-779 (2d ed, p 564-566), Lévi, p 123

THE TWENTY NATURAL GRACES OF THE HEROINE

47 (P 30 a; H 28 a)

yauvane sattvajāḥ strīṇām alamkārās tu vīmśatīḥ

‘The natural graces of women in the prime of youth are twenty [in number]’ *

NOTES || Bh 22 4, 5, SD 125 a, Hem Kāvyaṇ 7, p 308, Rasaratn 58 b, 59 a

48 (P 30 b, 31, H 28 b, 29)

bhāvo hāvaś ca helā ca trayas tatra śarīrajāh
śobhā-kāntiś ca dīptiś ca mādhyam ca pragalbhatā
audāryam dhairyam ity ete sapta bhāvā ayatnajāh.

‘Three of them are physical Feeling (*bhāva*), Emotion (*hāva*), and Passion (*helā*) These seven qualities come of their own accord Beauty (*śobhā*), Loveliness (*kānti*), Radiance (*dīpti*), Sweetness (*mādhyam*), Courage (*pragalbhatā*), Dignity (*audārya*), and Self-control (*dharya*)’

NOTES The three qualities in the first group, forming a progressive series of manifestations of love, are defined in sections 50-52, the seven components of the second group, which are inherent characteristics of the heroine, are treated in sections 53-59, the members of the third group are enumerated in the following section (49)

The terms *śobhā*, *mādhyam*, and *audārya* occur also in the list of qualities of the hero, see DR 2 15 and the notes on that section

Pratāpar omits *śobhā*, *kānti*, *dīpti*, *pragalbhya*, and *audārya*, it adds, however, three other qualities named *kutūhala*, *caṭita*, and *hasita* (4 65, 66, 68, p 269-270), thus bringing the number up to eighteen The list in Sarasv shows similar variations — In the Alamkāraśekhara these qualities are enumerated as Consequents (see DR 4 3)

|| Bh 22 6, 24, SD 125 b, c, d, AP 338 49, 50 a, Sarasv 5 364, 365 a (ed B 5 168, 169 a, p 310), Hem Kāvyaṇ 7, p 309, 314, Pratāpar 4 53, Alamkāraśekhara 20 33, 34, Rasaratn 59 b, 60

49 (P 32, 33 a, H 30)

līlā vilāso vicchittir vibhramah kīlākīñcitam
mottāyitam kuttamitam bibboko lalitam tathā
vihrtam ceti vijñeyā daśa bhāvāh svabhāvajāh.

‘The ten qualities that arise from one’s disposition are considered to be Sportiveness (*līlā*), Delight (*vilāsa*), Tastefulness (*vicchitta*), Confusion (*vibhramā*), Hysterical Mood (*kīlākīñcita*), Manifestation of Affection (*mottāyita*), Pretended Anger (*kuttamita*), Affected Indifference (*bibboka*), Lolling (*lalita*), and Bashfulness (*vihrita*)’

NOTES These qualities are defined in sections 60-69. The terms *mlāsa* and *lahita* occur also in the list of qualities of the hero, see 2 15 and the notes on that section. SD mentions and defines eight additional qualities, see SD 125 f-h, 145, 147-153, and Lévi, p. 83-84.

|| Bh 22 12, 13, SD 125 e-g, AP 340 2, 3 a, Sarasv 5 41, 42 a, Hem Kāvyaṇ 7, p. 311, Rasatar 6, p. 58, Pratāpar 4 53, Alamkāraśekhara 20 33, 34, Rasaratn 61-63 a

50 (P 33 b, H 31 a)

nirvikārātmakāt sattvād bhāvas tatrādyavikriyā.

'Feeling (*bhāva*) is the first touch of emotion in a nature that was [previously] unaffected'

COM Ex Kumārasambhava 3 40, *drṣṭh sālāsa*° [unidentified stanza, quoted also at DR 2 26], Kumārasambhava 3 67 [quoted also at Kāvya-pradīpa 5, p. 168], *tan cca vaa*°, stanza by Dhanika

NOTES || Bh 22 7, 8, SD 126, AP 338 50 b, Hem Kāvyaṇ 7, p. 310, Pratāpar 4 53, Rasaratn 63 b Cf Lévi, p. 79

51 (P 34 a, H 31 b).

hevākasas tu śrṅgāro hāvo 'ksibhrūvikārakṛt.

'Emotion (*hāva*) is ardent love which produces a change in eyes and brows'

COM Ex *janī kim pi pcccha*°, stanza by Dhanika

NOTES *hevākasas* H, V, P, *alpālāpas* Hall p. 38. — The expression *akṣibhrūvikāra* is taken from Bh'

|| Bh 22 7, 10, SD 127, AP 338 50 b, Sarasv 5 351 (ed B p. 308), Hem Kāvyaṇ 7, p. 310, Pratāpar 4 54, p. 263, Rasaratn 64 a Cf Lévi, p. 79

52 (P 34 b, H 32 a)

sa eva helā suvyaktaśrṅgārarasasūcikā.

'That [i.e. Emotion] is Passion (*helā*), when it is a very plain manifestation of the emotion of love'

COM Ex *taha jhatti se paa*°, stanza by Dhanika [quoted, with some variations, at SD 128]

NOTES || Bh 22 7, 11, SD 128, Sarasv 5 351 (ed B p. 308); Hem Kāvyaṇ 7, p. 310, Pratāpar 4 54, p. 263; Rasaratn. 64 b Cf Lévi, p. 79

53 (P 35 a, H 32 b)

rūpopabhogātārūnyaiḥ śobhā 'ngānām vibhūsanam.

'Beauty (*śobhā*) is bodily adornment due to handsome form, passionateness, and youthfulness'

COM Ex Kumārasambhava 7 13, Śakuntalā 2 10, p 72 = Spr 271

NOTES || Bh 22 25, SD 129, Hem Kāvyaṇ 7, p 314, Rasaratn 65 a
Cf Lévi, p 79

54 (P 35 b, H 33 a)

manmathāvāpītacchāyā saiva kāntir iti smṛtā.

'Loveliness (*kānti*) is the name given to the touch of beauty imparted by love'

COM Ex *unmūladvadan*° [unidentified stanza, tr Lévi, p 79], as can be seen in the Mahāśvetāvarṇanāvasara of Bhatta Bāna

NOTES *manmathāvāpīta*° H, V, P, *manmathādhyaṣita*° Hall p 38 — A higher degree of this quality is called *dīpti* (see 2 56)

|| Bh 22 26 a, SD 130, Hem Kāvyaṇ 7, p 314, Rasaratn 65 b Cf Lévi, p 79

55 (P 36 a¹, H 33 b¹)

anulbanatvam mādhyamam.

'Sweetness (*mādhyamam*) is a quality not very intense'

COM Ex Śakuntalā 1 17, p 28 = Spr 6896

NOTES || Bh 22 27, SD 132, Hem Kāvyaṇ 7, p 315, Pratāpar 4 55, p 263 [59 is a misprint for 55], Rasaratn 66 b Cf Lévi, p 80

56 (P 36 a², H 33 b²)

dīptiḥ kāntes tu vistaraḥ.

'Radiance (*dīpti*) is a higher degree of Loveliness'

COM Ex Dhvanyāloka 1 4, com, p 22

NOTES || Bh 22 26 b, SD 131, Hem Kāvyaṇ 7, p 314, Rasaratn 66 a Cf Lévi, p 80

57 (P 36b¹, H 34a¹)

nihsādhvasatvam prāgalbhyam.

‘Courage (*prāgalbhya* = *pragalbhatā*) is the quality of not becoming agitated’

COM Ex *tathā virīda*°, stanza by Dhanika [t1 Lévi, p 80]

NOTES || Bh 22 29a, SD 133, Hem Kāvyaṇ 7, p 316, Rasaratn 67a Cf Lévi, p 80

58 (P 36b², H 34a²)

audāryam praśrayah sadā

‘Dignity (*audārya*) is courteous bearing at all times’

COM Ex Hāla 226, Ratn 2 19, p 55

NOTES || Bh 22 29b, SD 134, Hem Kāvyaṇ 7, p 315, Rasaratn 67a Cf Lévi, p 80

59 (P 37a, H 34b).

cāpalāvihātā dhairyam cidvrttir avikatthanā.

‘Self-control (*dhairya*) is a state of mind not affected by inconstancy and free from boastfulness’

COM Ex Mālatīm 2 2, p 62

NOTES || Bh 22 28, SD 135, Hem Kāvyaṇ 7, p 315, Pratāpar 4 56, Rasaratn 67b Cf Lévi, p 80

60 (P 37b, H 35a)

priyānukaraṇam līlā madhurāṅgaviceṣṭitaiḥ.

‘Sportiveness (*līlā*) is the imitation of a lover in the actions of a fair-limbed [maiden]’

COM Ex *taha dūttham taha bhan*°, stanza by Dhanika, *tenoditum vad*° [unidentified quotation]

NOTES || Bh 22 14, SD 136, AP 340 3b, Sarasv 5 340 (ed B p 307), Hem Kāvyaṇ 7, p 311, Rasatar 6, p 58, Pratāpar 4 57, Rasaratn 68, Bhāsābhūṣana 27a Cf Lévi, p 81

61 (P 38a, H 35b)

tātkāliko viśesas tu vilāso 'ngakriyādīsu.

'Delight (*vilāsa*) is an immediate change in appearance, actions, and the like [at the sight of the beloved, etc.]'

COM Ex Mālatīm 1 29, p 32

NOTES °*kriyādīsu* H, V, P, °*kriyoktsu* Hall p 38 — The words in brackets in the translation are justified by Dhanika's commentary

|| Bh 22 15, SD 137, AP 340 4a, Sarasv 5 341 (ed B p 307), Hem Kāvyaṇ 7, p 311, (313), Rasatar 6, p 58, Pratāpar 4 59, Rasaratn 69, Bhāsābhūṣana 28a Cf Lévi, p 81

62 (P 38b, H 36a)

ākalparacanā 'lpā 'pī vicchittuḥ kāntiposaḥ

'Tastefulness (*vicchitti*) is an arrangement, though slight, of adornment so as to increase loveliness'

COM Ex Kumārasambhava 7 17

NOTES || Bh 22 16, SD 138, Sarasv 5 342 (ed B p 307), Hem Kāvyaṇ 7, p 311, Rasatar 6, p 58, Pratāpar 4 58, Rasaratn 70a, Bhāsābhūṣana 29a Cf Lévi, p 81

63 (P 39a, H 36b)

vibhramas tvarayā kāle bhūṣāsthānaviparyayah

'Confusion (*vibhrama*) consists in misplacing ornaments in haste on some occasion'

COM Ex *abhyudgate śaṣṇi peṣa*° [unidentified stanza], Spr 6576, stanza by Dhanika [quoted, with one variation, at SD 143]

NOTES || Bh 22 17, SD 143, Sarasv 5 343 (ed B p 307), Hem Kāvyaṇ 7, p 312, Rasatar 6, p 58, Pratāpar 4 59, Rasaratn 74, Bhāsābhūṣana 29b Cf Lévi, p 81

64 (P 39b; H 37a)

krodhāśruharsabhītyādeh samkarah kilakiñcitam.

'Hysterical Mood (*kilakiñcita*) is a combination of anger, weeping, joy, fear, and the like'

Com Ex *ratikrīdā*°, stanza by Dhanika [tr Lévi, p 81]

NOTES || Bh 22 18, SD 140, AP 340 4b, Sarasv 5 344 (ed B p 307), Hem Kāvyañ 7, p 312, Rasatar 6, p 58, Pratāpar 4 60, Rasaratn 71, Bhāṣābhūṣana 30 a Cf Lévi, p 81

65 (P 40 a, H 37 b)

mottāyitam tu tadbhāvabhāvanestakathādisu.

‘Manifestation of Affection (*mottāyita*) is being absorbed in thought of him [i.e. one’s lover] at a mention of him or the like’

Com Ex Padmagupta, Navasāhasāṅkacarita 6 42 [tr Lévi, p 82], *mātaḥ kam hrd*° [unidentified stanza], *smaradavathu*°, stanza by Dhanika

NOTES || Bh 22 19, SD 141, Sarasv 5 345 (ed B p 307), Hem Kāvyañ 7, p 312, Rasatar 6, p 58, Pratāpar 4 61, Rasaratn 72, Bhāṣābhūṣana 32 Cf Lévi, p 82

66 (P 40 b, H 38 a)

sānandā ’ntah kuttamitam kupyet keśādharagrahe.

‘Pretended Anger (*kuttamita*) [is said to exist when a maiden], although inwardly filled with joy, is angry at [her lover’s] touching her hair or her lip’

Com Ex *nāndīpad*° [unidentified stanza, tr Lévi, p 82]

NOTES || Bh 22 20, SD 142, Sarasv 5 346 (ed B p 307), Hem Kāvyañ 7, p 313, Rasatar 6, p 58, Pratāpar 4 62, Rasaratn 73, Bhāṣābhūṣana 30 b Cf Lévi, p 82

67 (P 41 a, H. 38 b)

garvābhimānād iste ’pī bibboko ’nādarakriyā.

‘Affected Indifference (*bibboka*) is neglectful behavior, even toward one that is loved, because of haughtiness due to pride’

Com Ex . *saṃyājam tilakā*°, stanza by Dhanika

NOTES Owing to dialectic preference for *v*, this quality is called *vivvoka* in SD

|| Bh 22 21, SD 139, AP 340 5 a, Sarasv 5 347 (ed B p 308), Hem Kāvyañ 7, p 312, Rasatar 6, p 58, Pratāpar 4 63; Rasaratn 70 b; Bhāṣābhūṣana 31. Cf Lévi, p 82.

68 (P 41 b, H 39 a)

sukumārāṅgavinyāso masrno lalitam bhavet.

‘Lolling (*lahita*) is a graceful pose of one of fair form’

COM Ex *sabhrūbhangam kara°*, stanza by Dhanika

NOTES || Bh 22 22, SD 144, AP 340 5 a, Sarasv 5 348 (ed B p 308), Hem Kāvyaṇ 7, p 313, Rasatar 6, p 58, Pratāpar 4 64, Rasaratn 75 a, Bhāsābhūšana 28 b Cf Lévi, p 82

69 (P 42 a, H 39 b)

prāptakālam na yad brūyād vṛidayā vihartam hi tat.

‘Bashfulness (*viharta*) is not speaking, because of modesty, [even] when there is an opportunity’

COM Ex Amaru 136 (ed Bombay, 1889, p 80) = Subhāsītāvali 1377 = Śārng 3463 [tr Lévi, p 83]

NOTES This is called *vikṛta* in SD, which defines *vaktavyakāle* ‘py *avaco vṛidayā vikṛtam matam*

|| Bh 22 23, SD 146, Sarasv 5 349 (ed B p 308), Hem Kāvyaṇ 7, p 313, Rasatar 6, p 59, Pratāpar 4 67, Rasaratn 76 a, Bhāsābhūšana 27 b Cf Lévi, p 82

ASSISTANTS OF THE HERO WHEN A KING

70 (P 42 b, H 40 a)

mantrī svam vobhayam vā ’pī sakhā tasyārthacintane.

‘A minister (*mantrin*), [or the Hero] himself, or both [together] are his [i e the Hero’s] assistants in deliberations on affairs of state’

NOTES This section is criticized by Viśvanātha, SD 80, com, on the ground that it belongs rather to a treatment of the *means* of handling affairs of state than to an account of *assistants* in that task, and that, furthermore, the mere statement ‘The minister is the assistant in deliberations on affairs of state’ would have sufficed to show the participation of the hero

|| Bh 24 70 b, 71 a, SD 80

71 (P 43 a, H 40 b)

mantrinā lalitah śesā mantrīsvāyattasiddhayah.

‘A Hero [of the kind known as] light-hearted has his affairs attended to by a minister, the other [kinds of Hero], by their ministers and themselves’

NOTES This section is criticized by Viśvanātha, SD 80, com, on the ground that, from the mere characterization of the ‘light-hearted’ hero, it is clear that he leaves his affairs of state entirely to his minister. And, if that is the case, the minister is not an *assistant* in these affairs at all, since he has complete charge of them

72 (P 43 b, H 41 a)

rtvikpurohitau dharme tapasvibrahmavādinah

‘In his religious duties [the assistants of the Hero are] his chaplain (*rtvij*), his domestic priest (*purohita*), ascetics (*tapasvin*), and expounders of sacred lore (*brahmavādin*)’

NOTES ||SD 83

73 (P 44 a, H 41 b).

suhrtkumārātavikā dande sāmantasainikāh

‘In the matter of [inflicting] punishment [the assistants of the Hero are] his friends, princes, foresters, officers, and soldiers’

NOTES ||SD 82

74 (P 44 b, 45 a; H 42)

**antahpure varsavarāh kirātā mūkavāmanāh
mlecchābhīraśakārādyāḥ svasvakāryopayoginah.**

‘In the harem [the assistants of the Hero are] eunuchs, mountaineers, mutes, dwarfs, barbarians, cowherds, the brother of a concubine (*śakāra*), and such persons—each being charged with his own particular task’

NOTES ||SD 81.

78 (P 48a, H 44c)

narmatatsphūṛjatatsphotatadgarbhaiś caturangikā.

‘[The Gay Style is] of four varieties Pleasantry (*narman*), Outburst of Affection (*narma-sphūṛja*), Disclosure of Affection (*narma-sphota*), and Development of Affection (*narma-garbha*)’

NOTES °*sphūṛja*° (*sphañja*, *sphūñja*), with reference to these readings see section 80, notes

|| Bh 20 46, SD 411 e, f, Sarasv 5 746 (ed B p 380)

79 (P 48b-50, H 45, 46)

vaṛdagdhyakṛīḍitam narma priyopacchandanātmakam
hāsyenarva saśrngārabhayena vihitam tridhā
ātmopaksepasambhogamānaih śrngāry api tridhā
śuddham angam bhayam dvedhā tredhā vāgvesaceṣṭitaih
sarvam sahāsyam ity evam narmāstādaśadhoditam

‘Pleasantry (*narman*) is clever jesting that serves to conciliate the beloved It is of three kinds, according as it is done merely in fun, or through love, or through fear [Pleasantry] connected with love is of three kinds also, [being caused] by an allusion to oneself, by [manifestation of a desire for] enjoyment, or by [show of] jealousy [Pleasantry connected with fear is twofold, either pure or subordinated [to some other sentiment] The comic element as a whole is [furthermore] of three kinds, that of words, that of costumes, and that of action Consequently Pleasantry is said to be eighteenfold’

COM Ex Kumārasambhava 7 19 (Pleasantry in words), the incident of the *vidūṣaka* and Śekhara in Nāgān (Pleasantry in costume), in Mālav, the scene where Nipunikā drops a stick upon the awakening *vidūṣaka*, who takes it to be a snake (Pleasantry in action) } *madhyāhnam gama*° [unidentified stanza] (Pleasantry connected with love, allusion to oneself), Hāla 130 (manifestation of desire for pleasure), Māgha 11 33 (show of jealousy), Ratn 2, p 46 [with variations] (Pleasantry connected with fear), *abhivṛyakhāṇkah sakala*°, stanza by Dhanika [quoted also at DR 4 69] (Pleasantry connected with fear subordinate to love)

NOTES This *narman* must not be confused with the term *narman*, 'Joke,' defined at 1 57

|| Bh 20 47, 48, SD 412, Sarasv 5 747 (ed B p 380) Cf Lévi, p 89-90

80 (P 51a, H 47a)

narmasphūjah sukhārambho bhayānto navasamgame.

'Outburst of Affection (*narmasphūja*) at the first meeting [of lovers] is characterized by happiness at the beginning, [but] ends in fear'

COM Ex Mālav 4 13 +, p 78 [the stanza = Spr 6234]

NOTES *narmasphūjah*, correct reading adopted on the authority of BR 5 1537 (s v), 7 1369 (s v *sphañja*), 7 1372 (s v *sphuñja* 'wohl nur fehlerhaft für *sphūja*'), *narmasphuñjah* H, V, P, *narmasphañjah* Hall p 38, p 21 note 3 (Bh, ed Śivadatta and Parab, 20 48, 51, has *narmasphuñja*, Bh, ed Hall, 20 46, 49, *narmasphañja*, SD 411, 413, *narmasphūja*, Sarasv 5 746, 748, *narmasphuja*)

|| Bh 20 49, SD 413, Sarasv 5 748 (ed B p 380) Cf Lévi, p 90

81 (P 51b, H 47b)

narmasphotas tu bhāvānām sūcito 'lparaso lavaḥ.

'Disclosure of Affection (*narmasphota*) is moderate sentiment indicated by slight expressions of the feelings'

COM Ex Mālav 1 20, p 22

NOTES The word *lava*, here translated 'slight expression,' means literally 'particle'

|| Bh 20 50, SD 414, Sarasv 5 749 (ed B p 380) Cf Lévi, p 90

82 (P 52, H 48)

**channanetrāpraticāro narmagarbho 'rthahetave
angaiḥ sahāsyānirhāsyair ebhir esā 'tra kaisikī.**

'Development of Affection (*narmagarbha*) is the coming up of the hidden Hero for the attainment of his purpose — These are the comic and non-comic varieties of the Gay Style'

COM Ex. Amaru 18 = Spr 2937 [quoted also at DR 2 31], as in the case of the appearance of Vatsarāja himself in place of Susamgatā [error! it is Manoramā] dressed up as Vatsarāja, in the play within a play in the drama Priyadarśika

NOTES The word *pratīcūṛa* is not contained in the smaller Petersburg lexicon, I have taken it as an equivalent of *pratī-cūṛa*, 'approach'

|| Bh 20 51, SD 415, Sarasv 5 750 (ed B p 380) Cf Lévi, p 90

THE GRANDIOSE STYLE OF PROCEDURE

83 (P 53, H 49)

viśokā sāttvatī sattvaśauryatyāgadayārjavaiḥ
samlāpotthāpakāv asyām sāmgghātyah parivartakah

'The Grandiose Style (*sāttvatī*) is free from grief [and is characterized] by [examples of] virtue, courage, self-sacrifice, compassion, and uprightness. [The four divisions] in it are Discourse (*samlāpa* = *samlāpaka*), Challenge (*utthāpaka*), Breach of Alliance (*sāmgghātya*), and Change of Action (*parivartaka*)'

NOTES. °*ārjavaiḥ*, corrected in accordance with SD 416 a, °*ājavaiḥ* H, V, P The latter reading is probably due to a typographical blunder in Hall's text, copied without change in the later editions of the text The word *ārjava* is far more appropriate to the passage than *java*, the last component of the compound in the printed texts The gloss of the commentary, *haṛṣa*, does not explain either word

|| Bh 20 37-40, SD 416 a-d, Rudr Śrng 3 63, 64; Sarasv 2 67 b (ed B. 2 37 b), 5 734 (ed B 5 195, p 378), Prātāpar 2 16 b Cf Lévi, p. 91

84 (P 54 a; H 50 a)

samlāpako gabhīroktir nānābhāvarasā mithah.

'Discourse (*samlāpaka*) is mutual talk of a serious nature, expressing various feelings and sentiments'

COM Ex.: Mahāvira 2, p 72-74.

NOTES °*rasā mithah* H, V, P; °*rasātmakah* Hall p 38 The former reading is clearly preferable

|| Bh 20 43, SD 418, Sarasv. 5. 753 (ed B p 381) Cf Lévi, p 92

85 (P 54 b, H 50 b)

utthāpakas tu yatrādaṁ yuddhāyotthāpayet param.

‘Challenge (*utthāpaka*) is [a situation] in which, at the outset, one challenges another to combat’

COM Ex Mahāvīra 5 49, p 209 of the supplement

NOTES || Bh 20 41, SD 416 e, Sarasv 5 751 (ed B p 381) Cf Lévi, p 91

86 (P 55 a, H 51 a).

mantrārthadaivaśaktyādeḥ sāmghātyaḥ samghabhedanam.

‘Breach of Alliance (*sāmghātya*) is a violation of alliance under the influence of advice, gain, fate, or the like’

COM As in the *Mudrārākṣasa* (under the influence of advice and of desire for gain), as in [stories based on] the *Rāmāyana* (under the influence of fate).

NOTES This is called *sanghātya* and *sanghātaka* in Bh, *samhātya* in SD In Sarasv the term appears in the form *samghātyaka*

|| Bh 20 44, SD 417, Sarasv 5 754 (ed B p 381) Cf Lévi, p 91

87 (P 55 b, H 51 b)

prārabdhottānakāryānyakaranāt parivartakaḥ.

‘Change of Action (*parivartaka*) [arises] from doing something else than the thing whose development is already begun’

COM Ex : Mahāvīra 2. 37 +, p 76

NOTES || Bh 20 42, SD 419; Sarasv 5 752 (ed B p 381) Cf Lévi, p 91

THE HORRIFIC STYLE OF PROCEDURE

88 (P 56, 57a; H 52)

**ebhīr āṅgaīś caturdheyam sāttvaty ārabhatī punaḥ
māyendrajālasamgrāmakrodhodbhārāntādīceṣṭitaiḥ
samkṣiptikā syāt sampheto vastūttānāvapātane.**

'Because of these divisions [just mentioned] the Grandiose Style is fourfold — The Horrific Style (*ārabhātī*), on the other hand, [consists of] deeds of magic, conjuration, conflict, rage, frenzy, and the like [Its four subdivisions are] Compression (*samkṣiptikā* = *samkṣipti*), Conflict (*sampheta*), Production of a Matter (*vastūtthāna* = *vastūtthāpana*), and Tumultuous Disturbance (*avapātana* = *avapāta*).'

NOTES || Bh 20 53-55, SD 420 a-d, Rudr Śrng 3 58, 59, AP 339 10b, c, Sarasv 2 66 b (ed B 2 36 b), 5 732 (ed B 5 193, p 378), Pratāpar 2 15 b Cf Lévi, p 92

89 (P 57 b, 58 a, H 53)

samkṣiptavasturacanā samkṣiptiḥ śilpayogataḥ
pūrvanetrnivrtyā 'nye netrantaraparigrahaḥ.

'Compression (*samkṣipti*) is arranging a matter concisely by an artful device, others [take it to be] the substitution of another [secondary] hero on the withdrawal of a previous one'

COM Ex Mahāvīra 4 22, p 147 [quoted also at DR 2 6]

NOTES °*parigrahaḥ*, corrected in accordance with the commentary (°*parigrahaḥ anye samkṣiptikām manyante*), °*parigrahaḥ* H, V, P

|| Bh 20 56, SD 422, Sarasv 5 743 (ed. B p 379) Cf Lévi, p 92

90 (P. 58 b, H 54 a)

samphetaḥ tu samāghātaḥ kruddhasaṃrabdhayor dvayoh.

'Conflict (*sampheta*) is an encounter of two angry and excited persons'

COM As the encounter between Mādhava and Aghoraghanta in the Mālatīmādhava, and between Indrajit and Lakṣmana in plots based on the Rāmāyana.

NOTES || Bh 20 59, SD 421, Sarasv 5 746 (ed B p 380) Cf Lévi, p 93.

91 (P. 59 a; H. 54 b)

māyādyutthāpitaṃ vastu vastūtthāpanam iṣyate.

'Production of a Matter (*vastūtthāpana*) is the name

given to [a case where] a matter [is] produced by magic or the like'

COM Ex *jīyante jay*^o, stanza from the Udāttarāghava of Māyurāja [a drama apparently not extant, the lines are quoted also at SD 420]

NOTES || Bh 20 58, SD 420 e, Sarasv 5 745 (ed B p 380) Cf Lévi, p 92

92 (P 59 b, H 54 c)

avapātas tu nuskramapraveśatrāsavidravaiḥ

'Tumultuous Disturbance (*avapāta*) [is characterized] by exits and entrances, terror and flight'

COM Ex Ratn 2 2, p 29, 2 3, p 29 [quoted also at DR 4 86], the tumult in the attack on Vindhyaketu in the first act of the Priyadarśikā

NOTES || Bh 20 57, SD 423, Sarasv 5 744 (ed B p 379) Cf Lévi, p 93

93 (P. 60 a¹, H 55 a¹)

ebhur angaiś caturdheyam.

'Because of these divisions this [Horrid Style] is fourfold'

OTHER STYLES OF PROCEDURE

94 (P 60 a², b, 61, H 55 a², b, 56)

**nārthavrttir atah parā
caturthī bhāratī sā 'pī vācyā nātakalaksane
kaiśikim sāttvatim cārthavrttim ārabhatim iti
pathantah pañcamim vrttim Audbhatāḥ pratijānate**

'There is no other Style of Procedure than these [three] The fourth Style is the Eloquent Style (*bhāratī*) That, however, will be spoken of in describing the Nāṭaka The followers of Udbhata, when mentioning the Gay, the Grandiose, and the Horrid Style of Procedure [in addition to the Eloquent Style], recognize [also] a fifth Style'

NOTES The *bhāratī*, which differs from the other Styles in that it consists chiefly of declamation as distinguished from action, is defined at

3 5 — On the rhetorician Udbhata (fl c 800 A D) see Jacob, 'Notes on Alankāra Literature,' JRAS 1897, p 286-287, 829-847

|| See the parallel passages listed at 2 77 and 3 5 Cf Lévi, p 93

EMPLOYMENT OF THE STYLES OF PROCEDURE

95 (P 62, H 57)

śrngāre kaiśikī vīre sāttvaty ārabhatī punah
rase raudre ca bībhatse vrttīh sarvatra bhāratī.

'The Gay Style [is to be used] in [expressing] the Erotic Sentiment, the Grandiose Style in [expressing] the Heroic Sentiment, the Horrific Style, on the other hand, in [expressing] the Furious and Odious Sentiments, the Eloquent Style everywhere'

NOTES The word *ca* in the second line connects *raudre* and *bībhatse*, a second *ca* after the latter word being omitted, as is occasionally the case (cf for example Mānavadharmasāstra 3 20, 9 322) — Mitra (SD 1r p 219) mistranslates SD 410, which is identical with this section of DR

According to Bh, each of the Styles may be employed in connection with three of the Sentiments the Gay Style in the Comic, Erotic and Pathetic, the Grandiose Style in the Heroic, Furious, and Marvelous, the Horrific Style in the Terrible, Odious, and Furious, the Eloquent Style in the Heroic, Furious, and Marvelous. (On these Sentiments see DR 4 56-57, 79-87)

|| Bh. 20. 61, 62; SD 410 a, b

LOCAL CHARACTERISTICS OF A DRAMA

96 (P. 63; H. 58).

deśabhāṣākriyāvesalakṣaṇāḥ syuh pravrttayah
lokād evāvagamyaitā yathaucityam prayojayet.

'Actions are to be characterized by the language, gesture, and costume of a [special] region; [the dramatist] is to employ these suitably, taking them from common life.'

NOTES *evāvagamy*° H, P; *evāgamy*° V (merely a haplographic misprint); for the verbal prefix *ava-*, the variants *adhi-*, *upa-*, and *anu-* also occur, Hall p 38.

|| Bh 17 63 b

LANGUAGE OF THE VARIOUS CHARACTERS

97 (P 64, H 59)

pāthyam tu samskr̥tam n̄r̄nām anīcānām krtātmanām
linginīnām mahādevyā mantrijāveśyayoh kva cit.

‘Sanskrit is to be spoken by men that are not of low rank, by devotees, and in some cases by female ascetics, by the chief queen, by daughters of ministers, and by courtizans’

NOTES || Bh 17 31, 37, 40, 41, SD 432 a, r, s Cf Lévi, p 130

98 (P 65 a, H 60 a)

strīnām tu prākṛtam prāyah śaurasenya adhamesu ca

‘Prākṛit is generally [to be the language] of women, and Śaurasenī in the case of male characters of low rank’

NOTES śauraseny Hall p 38, sauraseny Hall p 38, P, śūraseny H, V (In using the list of readings given by Hall on pages 38 and 39, it is necessary to bear in mind that he always records variants in their pause-form, without regard to the context)

|| Bh 17 35, 36, 51 b, SD 432 b, m, n, o Cf Pischel, *Grammatik der Prākṛit-Sprachen*, p 20-21, Lévi, p 130

99 (P 65 b, 66, H 60 b, 61).

piśācātyantanīcādaupaiśācam māgadham tathā
yaddeśam nīcapātram yat taddeśam tasya bhāsitam
kāryataś cottamādīnām kāryo bhāśavyatikramah.

‘In like manner Piśācas, very low persons, and the like are to speak Paiśācī and Māgadhī Of whatever region an inferior character may be, of that region is his language to be For a special purpose the language of the highest and subsequent characters may be changed’

NOTES An interesting example of change of language is found in the second act of the *Mudrārāksasa*, where Virādhagupta, in his disguise as a snake-charmer, speaks Prākṛit, reverting to the usual Sanskrit in asides

|| Bh 17 50 a; SD 432 d, l, t, u Cf Lévi, p 130-131

PRESCRIBED MODES OF ADDRESS

100 (P 67, H 62)

bhagavanto varair vācyā vidvaddevarsilinginah
viprāmātyāgrajās cāryā natisūtrabhrtau mithah.

‘Learned men, divine sages, and ascetics are to be addressed by the best persons as “blessed one” (*bhagavant*), Brahmins, ministers, and elder brothers [are to be addressed as] “sir” (*ārya*), and the chief actress and the Stage-manager (*sūtrabhrt*) mutually [also employ this mode of address]’

NOTES || Bh 17 82 b, SD 431 j, d, f Cf Lévi, p 129

101 (P 68, H. 63)

rathī sūtena cāyusmān pūjyāḥ śisyātmajanujāḥ
vatseti tātah pūjyo 'pi sugrhitābhidhas tu taih.

‘A chariot-rider [is to be called] by his charioteer “long-lived one” (*āyusmant*), a pupil, a son, or a younger brother [is to be called] by venerable persons “child” (*ṛatsa*), a venerable person [is to be called] by these “father” (*tāta*) or “thou of auspicious name” (*sugrhitābhidha*)’

Com The term *tāta* may also be used by a venerable person in addressing a pupil, a son, or a younger brother

NOTES || Bh 17 74 a, 77, SD 431 l, m, n Cf Lévi, p 129

102 (P 69 a, H 64 a)

bhāvo 'nugena sūtrī ca mārsety etena so 'pi ca.

‘The Stage-manager (*sūtrin*) [is to be called] “respected sir” (*bhāva*) by his assistant, and the latter [is to be called] “worthy friend” (*mārśa*) by the former’

NOTES For *mārśa* SD has *mārīṣa* See also DR 3 8 and the notes on that section

|| Bh 17 73, SD 431 g, h Cf Lévi, p. 380

103 (P 69 b, 70 a, H 64 b, 65 a)

devah svāmī 'tī nrpatir bhrtyair bhatteti cādhamaiḥ
āmantranīyāḥ pativaj jyesthamadhyādhamaḥ striyah.

'A king [is to be called] "lord" (*deva*) or "sire" (*svāmin*) by his servants, and "master" (*bhatta*) by inferior persons Women are to be addressed by the highest, middling, and lowest persons like their husbands'

NOTES || Bh 17 79, SD 431 a, v Cf Lévi, p 129

104 (P 70 b, 71, H 65 b, 66)

samā haleti presyā ca hañje veśyā 'jjukā tathā
kuttiny ambety anugataḥ pūjyā vā jaratī janaiḥ
vidūsakena bhavatī rājñī cetī 'tī śabdyate.

'[Among the women] an equal [is to be addressed with the word] "friend" (*halā*), a serving-maid, [with the word] "servant" (*hañje*), a courtesan [is to be called] "mistress" (*ajjukā*) A bawd [is to be called] "madam" (*ambā*) by her followers, and an honorable old woman [is also to be called] "madam" by [all] persons The queen, [as also] her servant (*cetī*), is addressed as "lady" (*bhavatī*) by the jester (*vidūsaka*)'

NOTES *veśyājjukā* H, V, P, *veśyārjakā* Hall p 38 — Line 2 as above H, V, P, *kuttiny anugataḥ pūjyā ambety yuvatī janaiḥ* (observe the hiatus!) Hall p 38 — *rājñī* H, V, P, *rājñā* Hall p 38 — The word *iti* in the last line has been forced from the expected position after *bhavatī* by the requirements of the meter

|| Bh 17 81 a, 85 a, 89, 90, SD 431 w, x, k Cf Lévi, p 129

CONCLUSION OF THE SECOND BOOK

105 (P 72; H 67)

cestāgunodāhrtisattvabhāvān
aśesato netrdaśāvibhinnān
ko vaktum īso Bharato na yo vā
yo vā na devah śaśikhandaṃauliḥ.

‘Who but Bharata or the crescent-crested god [Śiva] is able to enumerate without omission [all] the varieties of action, the qualities, the utterances, and the Involuntary States (*sattva-bhāva*) that are inseparable from (*a-vibhinna*) the ten varieties of leading character?’

COM The idea is, the present work is merely an outline of these subjects

NOTES The word *netrdaśa* I take to refer to four varieties of hero (see 2 2) and six varieties of heroine (three mentioned in 2 25, two in 2 32, and the last in 2 33) — Meter *upajāti*

BOOK THREE

THE NĀTAKA AS THE TYPICAL VARIETY OF DRAMA

1 (P 1, H 1)

prakṛtītvād athānyeṣām bhūyo rasaparigrahāt
sampūrnalakṣaṇatvāc ca pūrvam nātakam ucyate

‘The Nāṭaka is spoken of first, because of its being the type of all [the varieties of drama], furthermore because of its comprising [all] the Sentiments (*rasa*), and [also] because of the fact that it fulfils the definitions [to be given]’

NOTES Sections 1-43 of Book 3 are concerned with various aspects of the *nāṭaka*, or ‘play’ par excellence—the typical variety of Hindu dramatic composition and the one that best exemplifies the rules laid down for such works. The other varieties of drama are then briefly defined (in sections 44-64), chiefly by the enumeration of their points of divergence from the *nāṭaka*. (Cf., for example, the phrase *śeṣam nāṭakavat*, 3 44 d.)

For a brief definition of the *nāṭaka* see SD 277, Pratāpar 3 32, 33

THE BEGINNING OF A PLAY

2 (P 2, H 2)

pūrvaraṅgam vidhāyādau sūtradhāre vinirgate
pravīśya tadvad aparāḥ kāvyam āsthāpayen naṭah.

‘When the Stage-manager (*sūtradhāra*) has gone out after disposing of the Preliminaries (*pūrvaraṅga*) at the beginning [of the play], another actor, entering in like manner, shall introduce the drama’

COM ‘entering in like manner,’ that is, with Viṣṇu-like stride,^c etc [cf Bh 5 165 a]. From his function of introducing (*sihāṣana*) and indicating what is to come, he is called Introducer (*sihāṣaka*)

NOTES The word *pūrvaraṅga* is the technical name for the ceremonies preliminary to a dramatic performance, which are described in detail at

Bh 5 1-175 — No mention is made of the *sthāpaka* in most of the known plays, he is found in action, however, in the Karpūramañjarī (1 12³)
See the edition of Konow and Lanman, Cambridge, Mass, 1901, p 196

|| Bh 5 163, 164, SD 283 a, b, cf AP 337 8 Cf Lévi, p 135, 376

3 (P 3, H 3)

divyamartye sa tadrūpo miśram anyataras tayoh
sūcayed vastu bijam vā mukham pātram athāpi vā.

‘[A play] dealing with gods or one dealing with mortals [he shall introduce] in that form [1 e divine or human, respectively], [a play whose characters are gods and mortals] commingled, [he shall introduce] as either of these He shall allude to the Subject-matter (*vastu*), or the Germ (*bija*), or the Opening (*mukha*), or to one of the characters (*pātra*)’

COM Ex *rāmo mūrdhni nidhā°*, stanza from the Udāttarāghava of Māyurāja [a drama apparently not extant] (allusion to the subject-matter), Ratn 1 6, p 4 = Spr 3026 [quoted also at DR 1 39 and 3 10] (allusion to the Germ), *āsādita°* [unidentified stanza from a drama, quoted also at DR 3 11 and SD 283, tr Lévi, p 139] (allusion to the Opening), Śakuntalā 1 5, p 14 [quoted in part also at DR 3 12] (allusion to a character)

NOTES || Bh 5 169, 170, SD 283 c, d Cf Lévi, p 379

4 (P 4; H 4)

rangam prasādyā madhuraiḥ ślokaḥ kāvyārthasūcakaiḥ
rtuṃ kaṃ cid upādāya bhāratim vṛttim āśrayet.

‘After propitiating the audience with pleasing verses that hint at the subject of the composition, he shall use the Eloquent Style (*bhāratī*) in describing some season’

COM Ex . Ratn 1 2, p 1 [quoted also at Kāvya-pradīpa 7, p 315]

NOTES The first line of this section refers to the *nāndī*, a benediction consisting of one or more stanzas, with which a play opens No special prescriptions regarding the *nāndī* are given in DR, see Bh 5 106-111, SD 282; Pratāpar 3. 34 — This section is quoted at Pratāpar 3 35, p 124

|| Bh. 5. 167, SD 284, Pratāpar 3 35, p. 124 Cf Lévi, p 137, pt 2, p 27

THE ELOQUENT STYLE

5 (P 5, H 5)

bhāratī samskr̥taprāyo vāgvyāpāro natāśrayah
bhedaḥ prarocanāyuktair vīthīprahasanaṁmukhaiḥ.

‘The Eloquent Style (*bhāratī*) is a manner of speaking, chiefly in Sanskrit, employed by actors (*nata*) [i.e. not by actresses], which has as varieties, in addition to the Laudation (*prarocanā*), the Vīthī, the Prahāsana, and the Introduction (*āmukha*)’

NOTES AP has the statement *stīryuktā prākṛtoktā*, ‘when used by women it is in Prākṛit’—On the Styles of Procedure see DR 2 77, 83, 88, 94, 95

|| Bh. 20 25, SD 285, 286 a, Rudr Śrng 3 69, 70, AP 339 6, 7, Sarasv 2 67 a (ed B 2 37 a), 5 731 (ed B 5 192, p 378), Pratāpar 2 16 a Cf Lévi, p 93

6 (P 6a, H 6a)

unmukhīkaranam tatra praśamsātaḥ prarocanā.

‘Among these [varieties] the Laudation (*prarocanā*) is a means of arousing expectancy by means of praise [of the matter in hand]’

COM Ex Ratn 1 5, p 3 [= Priyadarśikā 1 3, and, with change of one word, Nāgān 1 3]

NOTES || Bh 20 27, SD 286 b, AP 337 10, Sarasv 5 735 (ed B p 378) Cf Lévi, p 137

7 (P 6b, 7a, H 6b, c)

vīthī prahasanaṁ cāpi svaprasange ’bhīdhāsyate
vīthyaṅgāny āmukhāṅgatvād ucyante ’traiva tat punah.

‘The Vīthī and the Prahāsana also, will be mentioned, [each] in its proper connection, the subdivisions of the Vīthī, however (*tat punah*), are mentioned at this point because they form subdivisions of the Introduction (*āmukha*)’

NOTES For the subsidiary parts of the *vīthī* see 3 13 — DR seems to confuse the *vīthī* and *prahasana* as varieties of the Eloquent Style with the types of drama known by those names (cf DR 3 62, 55-58) See Sarasv 5 737, 742 (ed B p 378, 379), where these varieties are defined
 || Bh 20 35, Pratāpar 3 30 a Cf Lévi, p 137

THE INTRODUCTION AND ITS VARIOUS FORMS

8 (P 7b, 8a, b¹, H 7, 8a¹)

sūtradhāro naṭim brūte māsam vā 'tha vidūsakam
 svakāryam prastutāksepī citroktyā yat tad āmukham
 prastāvanā vā.

'The Introduction (*āmukha*) or Induction (*prastāvanā*), is that [variety of the Eloquent Style] in which the Stage-manager (*sūtradhāra*) addresses an actress (*naṭī*) or an assistant (*mārsa*) or the Jester (*vidūsaka*) on a matter of his own, in bright conversation, hinting at the matter in progress'

NOTES On *māṣa* see DR 2 102 In its definition of the Induction SD substitutes the term *paripūrṣvika* — The assignment of a female role to an actress (*naṭī*) is substantiated by Karpūramañjarī 1 12³ (see the ed of Konow and Lanman, Cambridge, Mass, 1901, p 196)

|| Bh 20 28, 29 a, SD 287, AP 337 11 b-13 a, Sarasv 5 736 (ed B. p 378), Pratāpar 3 25, 26 a. Cf. Lévi, p 138

9 (P 8b², 9a, H 8a², b).

tatra syuh kathodghātaḥ pravṛttakam
 prayogātīśayaś cātha vīthyaṅgāni trayodaśa.

'Of this there are [three forms]: the Opening of the Story (*kathodghāta*), the Entrance of a Character (*pravṛttaka*), and the Particular Presentation (*prayogātīśaya*) The subdivisions of the *Vīthī* are thirteen [in number]'

NOTES The words *vīthyaṅgāni trayodaśa* are somewhat out of place here. One would expect them to come directly before the enumeration of the subdivisions (3 13), as in AP 339. 7-9. — SD mentions five forms of Introduction, the *udghāṭyaka* (DR 3 14) and the *avalagita* (DR 3 15) being included here as well as among the subdivisions of the *vīthī* (SD 521) Cf Bh 20 30 b.

|| Bh. 20. 29 b, 30 a; SD 288, AP 337. 13 b, 14 a, 339. 7 b, Pratāpar 3 26

10 (P 9b, 10a, H 9)

svevrttasamam vākyam artham vā yatra sūtrinah
grhītvā praviśet pātram kathodghāto dvidhaiva sah.

'The Opening of the Story (*kathodghāta*) [is that form of the Induction] in which a character enters taking up a remark of the Stage-manager or the meaning [of such a remark], which corresponds with some incident connected with himself It is of two kinds'

COM Ex Ratn 1 6, p 4 = Spr 3026 [quoted also at DR 1 39 and 3 3] (taking up of a remark), Venī 1 7, p 10 [spoken by the stage-manager, but here erroneously assigned to Bhīma, quoted also at Kāvya-pradīpa 7, p 302] and 1 8, p 11 [quoted also at DR 4 81] (taking up of the meaning of a remark)

NOTES Line 1, as above, H, V, P, *vākyam vākyārtham aha vā prastutam yatra sūtrinah* Hall p 39 — The word *sūtrin* is used for *sūtradhāra* because of metrical requirements — The *kathodghāta* is of two kinds, since either the very words of the *sūtradhāra* or the purport of his remarks may be taken up by the entering character

|| Bh 20 31 b, 32 a, SD 290, AP 337 15 b, 16 a, Pratāpar 3 27 Cf Lévi, p 138

11 (P 10b, H 10a)

kālasāmyasamākṣiptapraveśah syāt pravrttakam.

'The Entrance of a Character (*pravrttaka*) is the entering of [a person] hinted at by the similarity of [the nature of] the season [described]'

COM Ex *āsāditā*^o [unidentified stanza from a drama, quoted also at DR. 3 3 and SD 283, tr Lévi, p 139]

NOTES This form of Induction is called *pravartaka* in SD — On the description of a season in the Induction see 3 4

|| Bh 20 33 b, 34 a, SD 292, AP 337 14 b, 15 a, Pratāpar 3 28 Cf Lévi, p 139

12 (P, 11, H 10b, c)

eso 'yam ity upaksepāt sūtradhāraprayogatah
pātrapraveśo yatraisa prayogātisāyo matah.

‘Particular Presentation (*prayogāśaya*, lit excess of representation) is that [form of the Induction] in which a character enters in accordance with a reference [to him] by (*prayogatas*) the Stage-manager (*sūtradhāra*) in the words “Here he is”’

COM Ex Śakuntalā 1 5 b, p 14 [this stanza is quoted in full at DR 3 3]

NOTES || Bh 20 32 b, 33 a, SD 291, AP 337 16 b, 17 a, Pratāpar 3 29 Cf Lévi, p 139

THE SUBDIVISIONS OF THE VĪTHĪ

13 (P 12, 13 a, H 11)

udghātyakāvalagite prapañcatrigate chalam
vākkelyadhibale gandam avasyandītanālike
asatpralāpavyāhāramrdavānī trayodaśa

‘The thirteen [subdivisions of the Vīthī are]. Abrupt Dialogue (*udghātyaka*), Continuance (*avalagita*), Compliment (*prapañca*), Triple Explanation (*trigata*), Deception (*chala*), Repartee (*vākkeli*), Outvying (*adhibala*), Abrupt Remark (*ganda*), Re-interpretation (*avasyandita*), Enigma (*nālikā*), Incoherent Chatter (*asatpralāpa*), Humorous Speech (*vyāhāra*), and Mildness (*mrda*)’

NOTES The *vīthī* itself is defined at DR 3 62 See the notes on 3 7 and 3 9

|| Bh 18 104, 105, SD 521, AP 339 8, 9, Pratāpar 3 30 b, 31

14 (P 13 b, 14 a, H 12)

gūḍhārthapadaparyāyamālā praśnottarasya vā
yatrānyonyam samālāpo dvedhodghātyam tad ucyate.

‘Abrupt Dialogue (*udghātya* = *udghātyaka*), which is of two kinds, is a series of successive words whose meaning is hidden, or of questions and answers, where there is mutual conversation’

COM Ex Vikramorvaśī [a passage not located] (first variety), *kā ślāghyā guni*°, stanza [tr Lévi, p 112] from the Pāṇḍavānanda [a drama otherwise unknown] (second variety)

NOTES || Bh 18 106, SD 289, Pratāpar 3 32, p 120 Cf Lévi, p 112

15 (P 14 b, 15 a, H 13)

yatraikatra samāveśāt kāryam anyat prasādhyate
prastute 'nyatra vā 'nyat syāt tac cāvalagitaṃ dvividhā.

'Continuance (*avalagita*), which is of two kinds, is that [subdivision of the Vithī] in which, on the one hand, a different matter is carried out because of a simultaneous occurrence, or, on the other hand, there is a different [turn] in a matter in progress (*prastuta*)'

COM Ex the sending away of Sītā in the Uttarakāmarāyaṇa, a passage from the Chaitanyāraṇya [an unpublished drama]

NOTES || Bh 18 107, SD 293, Pratāpar 3 32, p 120 Cf Lévi, p 113

16 (P 15 b; H 14 a)

asadbhūtam mithahstotram prapañco hāsyakṛn matah

'Compliment (*prapañca*) is mutual praise that is untrue and causes a laugh'

COM Ex Karpūramāñjarī f 23, p 24

NOTES *asadbhūtam mithahstotram* Hall p 39, P, *asadbhūtam mithahstotram* H, V — The example given in the commentary seems very inappropriate

|| Bh 18 110, SD 522, Pratāpar 3 32, p 120 Cf Lévi, p 113

17 (P 16; H 14 b, c).

śrūtisāmyād anekārthayojanam trigatam tv iha
natādītritayālāpah pūrvarāṅge tad isyate.

'Triple Explanation (*trigata*) is a combination of several meanings because of similarity of sound This is declared to be a conversation of a triad of actors and the like in the Preliminaries (*pūrvarāṅga*)'

COM Ex. Vikramorvaśī 1 3, p 9 [see Lévi, pt 2, p 36, note on p 177]

NOTES SD 523, com, quotes a definition similar to that of DR — On the term *pūrvavarāṅga* see Bh 5, SD 281

|| Bh 18 115 (cf also 5 135–136), SD 523, Pratāpar 3 32, p 121 Cf Lévi, p 114

18 (P 17a, H 15a)

priyābhair apriyair vākyaair vilobhya chalanāc chalam

‘Deception (*chala*) [arises] from deceit that misleads by means of unfriendly words that seem friendly’

COM Ex Venī 5 26, p 148 [lines b and c are transposed]

NOTES *chalanāc* Hall p 39 (Hall prints *chalanāt*, in disregard of samdhī), P, *chalanā* H, V

|| Bh 18 113a, SD 524, 525a, b, Pratāpar 3 32, p 121 Cf Lévi, p 114

19 (P. 17b, H 15b)

vinivṛtṭyā 'sya vākkeli dvīs trih pratyuktito 'pī vā

‘Repatee (*vākkeli*) [arises] from stopping short in it [1 e. in a speech] or from replying two or three times’

COM Ex Uttaraṛāma 3 26, p 80 (stopping short), Ratn 1, p 10 (remark and reply)

NOTES The name *vākkeli*, lit ‘speech-play,’ is appropriate only to the second of the two varieties mentioned, I selected the English rendering ‘Repatee’ with this in mind

|| Bh 18 111b, SD 525c and com (SD tr 525, 526), Pratāpar 3 32, p 121 Cf Lévi, p 114

20 (P 18a; H. 16a).

anyonyavākyaādhikyoktīh spardhayā 'dhibalam bhavet.

‘Outvying (*adhibala*) is a dialogue [of two persons] in emulation, each of which outdoes the other in his remarks’

COM. Ex. Venī. 5 27+, p 149–152 [quoted in part also at DR 1 92 and 1 94].

NOTES Literal translation. ‘Outvying is a mutual-speech-preponderance-dialogue in emulation’—This *adhibala* is carefully to be distinguished from the element of the Development defined in 1 76

|| Bh 18 112, SD 526, Pratāpar 3 32, p 121 Cf Lévi, p 115

21 (P 18b, H 16b)

ganḍah prastutasambandhibhinnārtham sahasoditam.

‘Abrupt Remark (*ganḍa*) is a separate matter, suddenly mentioned, that has some connection with the matter in progress (*prastuta*)’

COM Ex Uttarakāma 1 38+, p 36

NOTES || Bh 18 116, SD 527, Pratāpar 3 32, p 121 Cf Lévi, p 115

22 (P 19a, H 17a)

rasoktasyānyathā vyākhyā yatrāvasyanditam hi tat.

‘Re-interpretation (*avasyandita*) is that [subdivision of the *Vīthi*] in which there is an explanation in another way of words uttered because of sentiment’

COM Ex a passage [tr Lévi, p 115] from the *Chalitarāma* [an unpublished drama]

NOTES || Bh 18 108, SD 528; Pratāpar 3 32, p 121 Cf Lévi, p 115

23 (P 19b; H 17b)

sopahāsā nigūḍhārthā nālīkaiva prahelikā.

‘Enigma (*nāhikā*) is an enigmatical remark that is humorous and whose meaning is hidden’

COM Ex *Mudrārāksasa* 1, p 74-75 (ed Kale, p 27-28)

NOTES || Bh 18 111a, SD 529, Pratāpar 3 32, p 121 Cf Lévi, p 116

24 (P 20a; H 18a).

asambaddhakathāprāyo ’satpralāpo yathottarah.

‘Incoherent Chatter (*asatpralāpa*), [here mentioned] in due order, consists of (*prāya*) incoherent talk’

COM This is not the rhetorical fault called *asamgati*, which consists in lack of coherence, but the incoherent talk of persons that are just awaking, drunk, insane, or childish Ex Śārng 105, Vikramorvaśī 4. 33, p 102 = Spr 7357, *bhuktā hi mayā gir°* [unidentified stanza]

NOTES *yathottarah* H, V, P, *yathottaram* Hall p 39 — After defining *asatpralāpa* as an irrelevant speech or reply, SD adds that it may also

be salutary advice given to a foolish person who does not accept it
 || Bh 18 109, SD 530, Pratāpar 3 32, p 121-122 Cf Lévi, p 116

25 (P 20b; II 18b)

anyārtham eva vyāhāro hāsyalobhakaram vacah.

‘Humorous Speech (*vyāhāra*) is a remark made for the sake of some one else and causing laughter and desire’

COM Ex Mālav 2, p 29-31 [departs widely from the published text]

NOTES || Bh 18 113b, SD 531, Pratāpar 3 32, p 122 Cf Lévi, p 116

26 (P 21a, H 18c)

dosā gunā gunā dosā yatra syur mrdavam hi tat

‘Mildness (*mrdava*) is that [subdivision of the Vīthi] in which faults are [considered as] merits and merits [as] faults’

COM Ex Śakuntalā 2 5, p 64 (a fault, hunting, considered as a merit), *satatam anirvṛta*° [unidentified stanza] (a merit, sovereignty, considered as a fault), Spr 6783 (both together)

NOTES || Bh 18 114; SD 532, Pratāpar 3 32, p 122 Cf Lévi, p 117

USE OF THESE INTRODUCTORY ELEMENTS

27 (P 21b, 22a, H. 19).

**eṣām anyatamenārtham pātram cākṣipyā sūtrabhṛt
 prastāvanānte nṛgacchet tato vastu prapañcayet.**

‘The stage-manager, after hinting at the theme and a character with any one of these [elements just enumerated], shall go out at the end of the Induction (*prastāvanā*) and then begin the detailed presentation (*prapañcayet*) of the Subject-matter’

NOTES. The word *sūtrabhṛt*, like *sūtrin* in 3 10, is used for *sūtradhāra* because of metrical requirements

|| SD. 295.

SELECTION OF THE PRINCIPAL SUBJECT

28 (P 22 b-24 a, H 20, 21)

abhogamyagunair yukto dhīrodāttah pratāpavān
 kīrtikāmo mahotsāhas trayyās trātā mahīpatih
 prakhyātavamśo rājarsir divyo vā yatra nāyakah
 tatprakhyātam vidhātavyam vrttam atrādhikārikam

‘[In a play] in which the Hero is endowed with attractive qualities, [of the type known as] self-controlled and exalted (*dhīrodātta*), glorious, eager for fame, of great energy, a preserver of the three Vedas (*trayī*), a ruler of the world, of renowned lineage, a royal seer or a god—in that the incident for which he is renowned is to be made the Principal Subject (*ādhikārika*)’

COM A hero with all these qualities, such as is exemplified in the Rāmāyana and Mahābhārata

NOTES *abhogamya*° H, V, P, *abhogāmi*° and *adhogamya*° Hall p 39
 —The ‘self-controlled and exalted’ hero is defined at 2 5, the *ādhikārika*, at 1 19 — Cf Lévi, p 31

ADAPTATION OF THE STORY

29 (P 24 b, 25 a, H 22)

yat tatrānucitam kim cin nāyakasya rasasya vā
 viruddham tat parityājyam anyathā vā prakalpayet.

‘Whatever in it [1 e in the original story] is at all unsuited to the hero or inconsistent with the Sentiment is to be omitted or arranged in some other way’

COM As, for example, the treacherous killing of Vālī was omitted by Māyurāja in the Udāttarāghava, as this same incident was altered [by Bhavabhūti] in the Mahāvīracarita, where Vālī is represented as coming, because of his friendship with Rāvana, in order to kill Rāma [who thereupon slays him in self-defence, not treacherously]

NOTES ||SD 304 (cf 409); Sarasv 5 730 (ed B p 377) Cf Lévi, p 31

ARRANGEMENT OF THE DRAMATIC STRUCTURE

30 (P 25 b, 26 a, H 23)

ādyantam evam niścītya pañcadhā tad vibhajya ca
khandaśah samdhīsamjñāms ca vibhāgān api khandayet.

‘After determining upon the beginning and end [of the play] in this manner and after dividing it into five parts, [the author] should furthermore (*ca + api*) break up into small sections the divisions called Junctures (*samdhī*)’

NOTES The subject-matter, which contains the five Elements of the Action (I 27) corresponding to the five Stages (I 28), is first divided into five Junctures (I 34-36) and these again into their various subdivisions (I 37-III) — Cf Lévi, p 32

31 (P 26 b, 27, H 24)

catuhsastis tu tāni syur angānīty aparam tathā
patākāvrttam apy ūnam ekādyair anusamdhībhih
angāny atra yathālābham asamdhim prakarim nyaset.

‘These subdivisions should be sixty-four [in number] — In like manner, moreover, [one should divide] the incidents of the Episode (*patākā*), [which should have] one or more Sub-junctures (*anusanamdhī*) less [than the principal subject] In this [1 e in the Episode] the [number of] subdivisions [may be] as it turns out One should insert the Episodical Incident (*prakarī*) without any Juncture’

COM The Episodical Incident is to be employed without a complete Juncture

NOTES || Bh 19 27 b, 28 a Cf Lévi, p 57

APPROPRIATE ARRANGEMENT OF THE BEGINNING

32 (P 28 a, H 25 a)

ādau viskambhakam kuryād ankaṃ vā kāryayuktitaḥ.

‘At the beginning [of the play] one should put an Explanatory Scene or an Act, according to the appropriateness of the action.’

33 (P 28 b, 29 a, H 25 b, c)

apekṣitam parityajya nīrasam vastuvistaram
yadā samdarśayec chesam kuryād viskambhakam tadā.

‘When, after omitting an extensive part of the subject-matter that is required, but is without Sentiment, one wishes to present the rest, then one should put an Explanatory Scene (*viskambhaka*) [at the beginning]’

NOTES The *viskambhaka*, one of the five varieties of Intermediate Scene, is defined at I 116, 117

|| SD 314

34 (P 29 b, 30 a, H 26)

yadā tu sarasam vastu mūlād eva pravartate
ādāv eva tadā ’nkah syād āmukhākṣepasamśrayah.

‘When, on the other hand, the subject-matter proceeds with Sentiment right from the start, then there should be at the beginning an Act following up the hints [given] in the Introduction’

NOTES On the Introduction (Induction) and references in it to the subject of the play, see 3 8

|| SD 315

CHARACTERISTICS OF AN ACT

35 (P 30 b, 31 a; H. 27)

pratyakṣanetracarito binduvyāptipuraskṛtah
anko nānāprakārārthasamvidhānaraśārayah.

‘An Act visibly represents the doings of the Hero, is attended with inherence of the Expansion, and is based on purposes, contrivances, and Sentiments of various kinds’

NOTES Further details concerning the arrangement of an Act are given at DR 3 41, 42

|| Bh 18 14, 15; SD 278 a, c, e, Pratāpar 3 24 Cf Lévi, p 58

THE SENTIMENTS AND THEIR USES

36 (P 31 b, 32 a, H 28)

anubhāvavibhāvābhyām sthāyinā vyabhicāribhūh
grhītamuktaih kartavyam anginah pariposanam

‘The principal Sentiment (*angin*, sc *rasa*) is to be furthered by means of the Consequents (*anubhāva*), the Determinants (*vibhāva*), the Permanent State (*sthāyin*, sc *bhāva*), and the Transitory States (*vyabhicārin*, sc *bhāva*), taken up and dropped [in turn]’

NOTES Definitions of all these terms will be found in sections 1-8, 43, and 54 of Book 4 — Cf Lévi, p 86, 257

37 (P. 32 b, 33 a, H 29)

na cātirasato vastu dūram vicchinatām nayet
rasam vā na tirodadyād vastvalamkāralakṣaṇaiḥ.

‘One should not make the Subject-matter too disconnected by the excessive [use of] Sentiment, nor should one overwhelm the Sentiment with matters relating to the Subject-matter or its embellishment’

NOTES This section is quoted at SD 316, com — Cf Lévi, p 86

38 (P 33 b, 34 a; H 30)

eko raso 'ngikartavyo vīrah śrngāra eva vā
angam anye rasāḥ sarve kuryān nirvahane 'dbhutam

‘One Sentiment, either the Heroic or the Erotic, is to be made the principal Sentiment, all the other Sentiments [should be made] subordinate The Marvelous Sentiment should be employed [only] in the Conclusion (*nirvahana*)’

NOTES On the Erotic, Heroic, and Marvelous Sentiments see 4 56, 79, 85, on the *nirvahana*, 1 96

|| Pratāpar 3 4 (p 103), 33 a Cf Lévi, p. 86

ACTIONS NOT PERMITTED ON THE

39 (P 34 b, 35, H 31, 32 a)

dūrādhvānam vadham yuddham rājyadeśādiviplavam
samrodham bhojanam snānam suratam cānulepanam
ambaragrahanādīni pratyaksāni na nirdiśet

‘One should not visibly represent a long journey, murder, fighting, revolt of a kingdom or province or the like, a siege, eating, bathing, intercourse, anointing the body, putting on clothing, or the like’

NOTES *ambara*° H, V, P, *astrasya* Hall p 39 — For *dūrādhvānam* (*dūra* + *adhvan*) SD has *dūrāhvānam* (*dūra* + *āhvāna*), ‘shouting from afar’ — Cf DR I 113, 114

|| Bh 18 19, SD 2781-m Cf Levi, p 57

40 (P 36 a, H 32 b)

nādhikārivadham kvāpi tyājyam āvaśyakam na ca.

‘[One should] not [present] the death of the principal character anywhere [in the play], [but] what is inevitable is not to be avoided’

NOTES According to this rule, the death of the hero or heroine should neither occur on the stage nor be related in one of the Explanatory Scenes. Judging from Hindu dramatic literature, however, this canon may be violated provided the dead person is restored to life in the course of the play. On such restoration of the dead to life in the Sanskrit drama see Jackson, ‘Certain Dramatic Elements in Sanskrit Plays, first series’ in *Am Journ of Philol* 19 (1898), p 247-250 See p 150

|| Bh 18 23 b, SD 215, 316

THE CONTENTS OF AN ACT

41 (P 36 b, 37 a; H 33)

ekāhacaritakārtham ittham āsannanāyakam
pātrais tricaturair ankam teṣām ante 'sya nirgamah.

‘An Act [should be arranged] with a single purpose [exemplified] by the doings of a single day, with the hero thus engaged,

and with three or four characters — these making their exit at its end'

NOTES °*caritakārikam* H, V, P, °*caritak kāryam* Hall p 39 — Certain features of the Act are mentioned also in 3 35

|| Bh 18 22 a, 24 a, SD 278 g, h, p Cf Lévi, p 58

42 (P 37 b, 38 a, H 34 a, b)

patākāsthānakāny atra bindur ante ca bijavat
evam ankāh prakartavyāh praveśādipuraskrtāh.

'In it [there should be] the Episode-indications and, at the end, the Expansion, just like the Germ [at the beginning (?)] In this way the Acts are to be prepared, prefaced by Introductory Scenes and the like'

NOTES The technical terms *patākāsthānaka*, *bīja*, and *bindu* are defined at 1 22, 25, 26

THE NUMBER OF ACTS IN THE NĀTAKA

43 (P 38 b, H 34 c)

pañcāṅkam etad avaram daśāṅkam nātakam param.

'When it has five Acts, this [kind of drama] is a lesser Nātika, when it has ten Acts, a greater'

NOTES That is, a regular *nātika* has five acts, one with ten acts, such as Rājaśekhara's Bālarāmāyana, is called a *mahānātika*

|| Bh 18 50, SD 510 Cf Lévi, p 140

DESCRIPTION OF THE PRAKARANA

44 (P 39, 40, H. 35, 36)

atha prakarane vṛttam utpādyam lokasamśrayam
amātyavipravanijām ekam kuryāc ca nāyakam
dhīraprasāntam sāpāyaṁ dharmakāmārthatatparam
śesam nātakavat saṁdhipraveśakarasādikam.

'Now in a Prakarana the action should be invented and should take place on the earth, and one should make the Hero

a minister, a Brahman, or a merchant, [of the type known as] self-controlled and calm (*dhīraprasānta* = *dhīrasānta*), undergoing misfortune, and with virtue, pleasure, and wealth as his chief objects. The remaining [features] — Junctures, Introductory Scenes, Sentiments, and the like — are as in the *Nātaka*’

NOTES *sāpāyam* H, V, P, *sopāyam* Hall p 39 — The three aims in life — virtue, pleasure, and wealth — are referred to, under the designation *trivarga*, in I 24

|| Bh 18 41-49, SD 511, Pratāpar 3 4 (p 103), 35 Cf Lévi, p 141

45 (P 41, 42, H 37, 38)

nāyikā tu dvīdā netuḥ kulastrī ganikā tathā
kva cid ekaiva kulajā veśyā kvāpi dvayam kva cit
kulajā ’bhyantarā bāhyā veśyā nāṭikramo ’nayoh
ābhūh prakaranam tredhā samkīrnam dhūrtasamkulam.

‘[In a *Prakarana*] the Heroine [may be] of two kinds: the high-born wife of the hero or a courtesan. In some plays [there should be] only the high-born woman, in some plays, the courtesan, in some plays, both. The high-born woman should be indoors, the courtesan without,* and the two should never meet. Because of these [varieties of heroine] the *Prakarana* is of three kinds [1 *e śuddha*, with the wife as Heroine; *vikṛta*, with the courtesan; *samkīrna*, with both] The mixed variety (*samkīrna*) abounds in rogues

COM [The commentary quotes] *Kāmasūtra* 3, p 41. The heroine is a courtesan, for example, in the *Tarangadatta* [a drama apparently not extant], a high-born woman in the *Puspādūṣitaka* [a drama apparently not extant, mentioned as *Puspabhūṣita* in SD 512, com], of both kinds in the *Mrcchakatika*

NOTES || SD 512 Cf Lévi, p 141

DESCRIPTION OF THE NĀTIKĀ

46 (P 43 a; H. 39 a)

lakṣyate nāṭikā ’py atra samkīrnānyanivṛttaye

At this point the *Nāṭikā*, also, is defined for the purpose

of disposing of the other [kinds of drama] that are commingled [in it]'

COM By a false interpretation of Bh 18 54, a kind of drama called *prakaramikā* has been predicated as a lesser form of the *prakarana*, on the analogy of the *nāṭikā* as a lesser form of the *nāṭaka*. The *prakaramikā*, however, is identical with the *prakarana* and has no separate existence [But see SD 554, where it is defined as a separate form Cf Lévi, p 146-147]

NOTES Strictly speaking, description of the *nāṭikā* does not come within the scope of this work, which is limited by its title to the ten principal forms of drama (see also 1 11). The *nāṭikā* deserves notice, however, because of its frequent occurrence, our author therefore introduces some account of it on the ground that it combines certain features of the *nāṭaka* and the *prakarana*.

47 (P 43 b, 44 a, H 39 b, c)

tatra vastu prakaranān nāṭakān nāyako nṛpaḥ
prakhyāto dhīralalitah śrngāro 'ngī salaksanaḥ.

'In that [1 e in the *Nāṭikā*] the subject [is taken] from the *Prakarana*, and the Hero, who is a renowned king and is [of the type known as] self-controlled and light-hearted (*dhīralalita*), from the *Nāṭaka*, the principal Sentiment (*angm*, sc *rasa*) is the Erotic, with its [various] characteristics'

NOTES || Bh 18 54-56 a, SD 539 a, b Cf Lévi, p 146

48 (P 44 b, 45 a, H 40)

striprāyacaturankādibhedakam yaḍi cesyate
ekadvitryaṅkapātrādibhedenānantarūpatā.

'Even if there is a definition to the effect that it contains an abundance of women, has four acts, and so forth, [yet] there is an endless variety of forms [of the *Nāṭikā*] because it may be subdivided according to its having one, two, or three acts, [various combinations of] characters, and the like'

NOTES The words *striprāyacaturanka* are evidently an allusion to Bh 18 55 a, and this section modifies to a certain extent the definition given there

|| Bh 18 55 a, SD 539 a Cf Lévi, p 146

49 (P 45 b, 46 a, H 41) '

devī tatra bhavej jyesthā pragalbhā nṛpavamśajā
gambhīrā mānūnī kṛcchrāt tadvaśān netrśamgamah.

'In it the oldest wife should be a queen, [of the type known as] experienced, of royal lineage, serious, disdainful on account of her troubles; the union of the Hero [with the Heroine is brought about] because of her consent'

NOTES *netrśamgamah* H, V, P, *netrśamgame* Hall p 39 — The term *pragalbhā*, 'experienced,' is defined at 2 29

||SD 539 f, g Cf Lévi, p 146

50 (P 46 b, H 42 a)

nāyikā tādrśī mugdhā divyā cātumanoharā.

'The Heroine is of the same kind [i e also of royal lineage], [of the type known as] inexperienced, and is charming and exceedingly fascinating'

NOTES *nāyikā* H, V, P, *prāpyā 'nyā* Hall p 39 — The term *mugdhā*, 'inexperienced,' is defined at 2 26

||SD 539 d Cf Lévi, p 146

51 (P 47, 48 a; H 42 b, 43 a, b)

antahpurādīśambandhād āsannā śrutidarśanaih
anurāgo navāvastho netus tasyām yathottaram
netā tatra pravarteta devitrāsena śankitah.

'[The Heroine] is near [the Hero] because of her connection with the harem and the like, through her hearing and seeing him, newly-awakened passion for the Hero arises in her in its regular stages; the Hero in it [i e in the Nāṭikā] is apprehensive through fear of the queen'

NOTES ||SD 539 c, d, e Cf Lévi, p 146

52 (P 48 b, H 43 c)

kaiśikyangaś caturbhiś ca yuktānkair iva nāṭikā.

‘The Nāṭikā contains the four subdivisions of the Gay Style (*kaśikā*), as if joined [respectively] to the [four] acts’

NOTES The Gay Style and the four subdivisions here referred to are described at 2 77-82

|| SD 539 h Cf Lévi, p 146

DESCRIPTION OF THE BHĀṆA

53 (P 49-51; H 44-46)

bhānas tu dhūrtacaritam svānubhūtam pareṇa vā
yatropavarnayed eko nīpunah pandito vitah
sambodhanoktīpratyuktī kuryād ākāśabhāsitaiḥ
sūcayed vīraśṅgārau śauryasaubhāgyasamstavaiḥ
bhūyasā bhārati vṛttir ekāṅkam vastu kalpitam
mukhanirvahane sāṅge lāsyāṅgāni daśāpi ca

‘The Bhāṇa (Monologue) [is a kind of drama] in which a single clever and shrewd parasite describes roguish exploits engaged in by himself or by some one else. He is to make remarks conveying information, as well as replies [to imaginary remarks], by means of Conversations with Imaginary Persons (*ākāśabhāsita*), and he should indicate the Heroic and Erotic Sentiments by means of descriptions of prowess and of beauty. Generally the Eloquent Style [is employed], the subject, which is invented [by the author], is treated in a single Act [The Bhāṇa has two Junctures], the Opening (*mukha*) and the Conclusion (*nirvahana*), with their subdivisions, and also the ten subdivisions of the Gentle Dance (*lāsyā*).’

NOTES The term *ākāśabhāsita*, ‘Conversation with Imaginary Persons,’ is defined at 1 128, the Eloquent Style (*bhārati*) at 3 5—One would rather expect *svānubhūta* to have the meaning ‘experienced by himself’, in my translation I follow Dhanika, who glosses the word by *svakṛta*

|| Bh 18. 99-101; 19 45 b, 46 a, SD 513, Pratāpar 3 4 (p 103), 36, 37 Cf Lévi, p. 141

THE FORMS OF GENTLE DANCE

54 (P 52, 53, H 47, 48).

geyam padam sthutam pāthyam āsīnam puspagandikā
pracchedakas trigūdham ca saindhavākhyam dvigūdham
uttamottamakam caiva uktapratyuktam eva ca
lāsyē daśavidham hy etad anganīrdeśakalpanam.

‘The tenfold enumeration of the subdivisions in the Gentle Dance (*lāsyā*) is the Geyapada (Song), the Sthitapāthya (Recitation by one standing), the Āsīnapāthya (Recitation by one seated), the Puspagandikā, the Pracchedaka, the Trigūdha, the one called Saindhava, the Dvigūdha, the Uttamottamaka, and the Uktapratyukta (Amoebean Song)’

NOTES *caiva ukta*° H, V, P, *cānyadukta*° Hall p 39 — This enumeration is taken verbatim from Bh It is there followed by a definition of each of the terms (18 120–129), which should be consulted See also SD 505–509 The DR makes no further reference to these terms

|| Bh 18 117–119, SD 504. Cf Lévi, p 119–120

DESCRIPTION OF THE PRAHASANA

55 (P 54 a; H 49 a)

tadvat prahasanam tredhā śuddhavaikrtasamkaraiḥ.

‘Similar is the Prahasana (Farce), which is of three kinds regular, modified, and mixed’

NOTES || Bh 18 93 b, 19 45 b, 46 a, SD 533, Pratāpar 3 38 Cf Lévi, p 142

56 (P 54 b, 55 a, H 49 b, c)

pākhaṇdiviprabhr̥ticetacēṭivītākulam
cestitam vesabhāsābhiḥ śuddham hāsyavaconvitam.

‘The regular [Prahasana] (*śuddha*) contains heretics, Brahmans, and other such characters, servants, serving-maids, and parasites [It is] performed with [appropriate] costume and language, and is full of (*anvita*) comic speeches’

NOTES *vesabhāsābhūh* H, V, P, *vesabhāsādi* and *deśabhāsādi* Hall p 39 — On *pākhanda* for *pāṣanda* (North Indian *kh* for *s*) see Wackernagel, *Altindische Grammatik*, I 136, § 118

|| Bh 18 94b-96a, SD 535; Pratāpar 3 4 (p 103), 39, cf AP 339 10a Cf Lévi, p 142

57 (P 55b, 56a, H 50a, b)

**kāmukādīvacovesaiḥ sandhakañcukitāpasaiḥ
vikrtam samkarād vīthyā samkīrnam dhūrtasamkulam.**

‘The modified [Prahasana] (*vikṛta*) contains eunuchs, chamberlains, and ascetics [represented] with the speech and dress of lovers and the like, the mixed [Prahasana] (*samkīrṇa*), [so called] because of its admixture of [features of] the Vīthī, is filled with rogues’

NOTES || Bh 18 96b-98, SD 536-538, Pratāpar. 3 40, 41 Cf Lévi, p 142

58 (P 56b, H 50c)

rasas tu bhūyasā kāryah sadvidho hāsyā eva tu

‘The sixfold Comic Sentiment (*hāsyā*) is generally to be employed [in it]’

NOTES || SD 534, Pratāpar 3 4 (p 103), 38b Cf Lévi, p 142

DESCRIPTION OF THE DIMA

59 (P 57-60a, H 51-53)

**dīme vastu prasiddham syād vṛttayah kaiśikīm vinā
netāro devagandharvayaksaraksomahoragāḥ
bhūtapretapīśācādyāḥ sodaśātyantam uddhatāḥ
rasair ahāsyāśrngārāḥ sadbhir dīptaiḥ samanvitāḥ
māyendrajālasamgrāmakrodhodbhṛāntādīcestitaiḥ
candrasūryoparāgaś ca nyāyye raudrarase ’ngini
caturankaś catuḥsamdhir nirvimarśo dimah smṛtah.**

‘In the Dīmā the subject must be well-known, all the Styles [may be employed in it] except the Gay Style; its Heroes, sixteen [in number], [should be] gods, Gandharvas, Yaksas, Rak-

sasas, Mahoragas, Bhūtas, Pretas, Piśācas, and the like, all [of the type known as] vehement It contains the six excited Sentiments, omitting the Comic and the Erotic, the customary principal Sentiment being the Furious, [called forth] by deeds of magic, sorcery, combat, wrath, excitement, and the like, and by eclipses of the sun and moon The Dima is declared to have four acts and four Junctures, there being no Pause [Juncture]'

COM This kind of play is called *dima* because it involves the procedure of injuring on the part of the hero — *dima* being equivalent to *samghāta*, 'injuring' In other respects [than those mentioned] it is like the *nātaka* The sage Bharata himself refers to the Burning of Tripura as a suitable subject for a *dima*, in the words *idam tripura*^o [unidentified line] and *tatas tripura*^o [= Bh 4 10b]

NOTES || Bh 18 78-82, 19 43 b, 44 a, SD 517, Pratāpar 3 4 (p 103), 42-44 Cf Lévi, p 142

DESCRIPTION OF THE VYĀYOGA

60 (P 60b-62a, H 54, 55)

khyātetivrtto vyāyogah khyātoddhatanarāśrayah
hīno garbhavimarśābhyām dīptāḥ syur dimavad rasāḥ
astrinimittasamgrāmo jāmādagnyaḥ yathā
ekāhācaritaikāṅko vyāyogo bahubhir naraiḥ.

'The Vyāyoga (Military Spectacle) has a well-known subject, and has [as principal characters] men that are well-known and [of the type known as] vehement; it lacks the Development and the Pause [as Junctures], the Sentiments [in it] are the excited ones, as in the Dima [It should represent] a combat not occasioned by a woman, as in the case of the Victory of Paraśurāma [Jāmādagnya] The Vyāyoga consists of one act, [presenting] the doings of a single day, and contains many male characters'

COM This kind of drama is called *vyāyoga* because many men disagree with one another (*vyāyujyante*) in it

NOTES || Bh 18 83-85, 19 44 b, 45 a, SD 514, Pratāpar 3 4 (p 103), 45 Cf Lévi, p 143

DESCRIPTION OF THE SAMAVAKĀRA

61 (P 62b-68a, H 56-61)

kāryam samavakāre 'pī āmukham nātakādivat
 khyātam devāsuraṁ vastu nirvimarśās tu samdhayah
 vṛttayo mandakaiśīkyo netāro devadānavāh
 dvādaśodāttavikhyātāḥ phalam tesām prthak prthak
 bahuvirarasāḥ sarve yadvad ambhodhumanthane
 ankais tribhis trikapatas trīśrngāras trividravah
 dvīsamdhīr ankaḥ prathamah kāryo dvādaśanālikah
 caturdvīnālikāv antyau nālikā ghatikādvayam
 vastusvabhāvadaivārikrtāḥ syuh kapatās trayah
 nagaroparodhayuddhe vātāgnyādīkavidravāḥ
 dharmārthakāmaih śrngāro nātra bindupraveśakau
 vīthyangāni yathālābham kuryāt prahasane yathā.

'In the Samavakāra there is to be an Introduction, as in the Nāṭaka and the other [varieties of drama] The subject [is to be] well-known and connected with gods or demons, [it should have all] the Junctures except the Pause, and [all] the Styles, with but little of the Gay Style Its Heroes [are to be] gods and demons, twelve [in number], [of the type known as] exalted, and far-famed, each [striving for and attaining] a separate object [It contains] all the Sentiments, with much of the Heroic, as in [the story of] the Churning of the Ocean In its three Acts [it presents] the three kinds of deception, the three kinds of love, and the three kinds of excitement The first Act, with two Junctures, should have [a duration of] twelve nālikās, the last two [should have a duration] of four and two nālikās [respectively], a nālikā consisting of two ghatikās The three kinds of deception should be those caused by the nature of the subject, by supernatural action, and by enemies; the [three] kinds of excitement [should be those resulting] from the besieging of a city, from a battle, and from violent winds, fires, and the like, the [three kinds of] love [should be] that according to virtue, that actuated by love of gain, and that actuated by

passion [The Samavakāra has] no Expansion and no Introductory Scene One may employ the subdivisions of the Vīthī [in it] according to one's requirements, as in the Prahāsana'

COM This kind of drama is called *samavakāra* because various themes are scattered about (*samavakīryante*) in it Its heroes are twelve in number—gods, demons, and the like The ends attained by these are to be separate and distinct, as, for example, the obtaining of Laksmī and the like by Vāsudeva and the others in the Churning of the Ocean (*Samudramanthana*) [cf SD 516, com]

NOTES °*nālikah*, °*nālikāv*, *nālikā* H, V, P, °*nādikah*, °*nādikāv*, *nādikā* Hall p 39 — Lévi (p 143) assigns to the third act a duration of one *nālikā*, this is apparently an error, unless the information was drawn from another source The SD text gives the second act a duration of three *nālikās*, a variation evidently to be attributed to a corruption of the text from *catasrbhūr* to *ca tīsrhbūr*, as explained by Mitra, SD tr p 249, note 1

|| Bh 18 57-70, 19 43b, 44a, SD 515, 516, Pratāpar 3 4 (p 103), 46-49 Cf Lévi, p 143-144

DESCRIPTION OF THE VĪTHĪ

62 (P 68b-70a, H 62, 63)

vīthī tu kaisīkivrttau samdhyangānkais tu bhānavat
rasah sūcyas tu śrngārah sprśed api rasāntaram
yuktā prastāvanākhyātair angair udghātyakādibhih
evam vīthī vidhātavyā dvyekapātraprayojitā.

'The Vīthī [is written] in the Gay Style and resembles the Bhāna in its junctures, subdivisions, and Acts The Erotic Sentiment is to be indicated, but one should touch on another Sentiment as well [The Vīthī] contains [the parts] named Induction and so forth, and the subdivisions, beginning with the Abrupt Dialogue (*udghātyaka*) In this way the Vīthī is to be arranged, with the employment of one character or of two'

COM [This kind of drama receives its name because it is] like a *vīthī*—this word meaning either 'road' or 'series of subdivisions'

NOTES The Induction is defined at 3 8 The word *anga* in the compound *samdhyangānkais* refers to the subdivisions of the junctures (see DR 1 37-III), the word *anga* in the third line of the text refers to the subdivisions of the Vīthī defined at 3 13-26

|| Bh 18 102-103, 19 45 b, 46 a, SD 520, Pratāpar 3 4 (p 103), 50
Cf Lévi, p 144

DESCRIPTION OF THE UTSRSTIKĀNKA

63 (P 70 b-72 a, H 64, 65)

utsrstikānke prakhyātam vrttam buddhyā prapañcayet
rasas tu karunah sthāyī netārah prākrtā narāh
bhānavat samdhivrttyangair yuktah strīparidevitaiḥ
vācā yuddham vidhātavyam tathā jayaparājayau.

‘In the Utsrstikānka one should develop a well-known subject by means of the imagination The Pathetic should be the permanent Sentiment, and the Heroes should be ordinary men Its Junctures, Styles, and subdivisions are like those of the Bhāna, and it contains lamentations of women A battle is to be presented by means of a [descriptive] speech, and likewise [ultimate] victory or defeat’

COM This is called *utsrstikānka* [instead of merely *anka*] for the purpose of distinguishing it from the *anka* (act) included in a play (*nāṭaka*) [cf SD 519, com]

NOTES This kind of drama is occasionally referred to merely as *anka*, see, for example, Bh 19 45 b — Hall’s text of Bh gives the name as *utsrstikānka*, in view of SD 519, com, and of the inaccuracy of Hall’s text in other respects [see my notes on DR 1 80] this may safely be regarded as an error

|| Bh 18 86 b-89 a, 19 45 b, 46 a, SD 519, Pratāpar 3 4 (p 103-104), 51 Cf Lévi, p 144

DESCRIPTION OF THE ĪHĀMRGA

64 (P. 72 b-75, H 66-68).

mīśram ihāmrga vrttam caturankam trisamdhimat
naradīvyāv anyamān nāyakapratināyakau
khyātau dhīroddhatāv antyo viparyāsād ayuktakrt
divyastriyam anicchantīm apahārādinecchatah
śrīgārābhāsam apy asya kim cit kim cit pradarsāyet
samrambham param ānīya yuddham vyājān nīvārayet
vadhaprāptasya kurvīta vadham naiva mahātmanah.

BOOK FOUR

SENTIMENT AND ITS PRODUCTION

1 (P 1, H 1)

vibhāvair anubhāvaś ca sāttvikair vyabhicāribhiḥ
āñiyamānah svādyatvam sthāyī bhāvo rasah smrtah.

‘Sentiment (*rasa*) results when a Permanent State produces a pleasurable sensation through [the operation of] the Determinants, the Consequents, the Involuntary States, and the Transitory States’

COM Hence the spectator may be called *rasika*, ‘perceiver of Sentiment’ [as in 4 47, 48], and the piece may be called *rasavant*, ‘possessing Sentiment’

NOTES *svādyatvam* H, V, P, *svādutvam* Hall p 39—This is merely an introductory section mentioning the various technical terms to be defined in the course of the book. The *rasa* receives further elucidation at 4 54, and definitions of it in other treatises are referred to in the notes on that section—This section is quoted at Pratāpar 4 1, p 219

The individual Sentiments are defined at DR 4 56-87, the Permanent States at 4 43-46, the Determinants at 4 2, the Consequents at 4 3, the Involuntary States at 4 6-7, the Transitory States at 4 8-42.

A brief summary of the *rasa*-theory is given by Zachariae, ZDMG 56 (1902), p 394-396, see also Grierson, *The Satsaya of Bihārī*, Calcutta, 1896, p 43-48, where the material is conveniently tabulated. For an attempt to apply the Hindu system in the analysis of an Occidental drama (Racine’s *Phèdre*) see Regnaud, p 361-364

DETERMINANTS AND CONSEQUENTS DEFINED

2 (P 2; H 2)

jñāyamānatayā tatra vibhāvo bhāvaposakrt
ālambanoddīpanatvaprabhedena sa ca dvidhā.

‘Among these a Determinant (*vibhāva*) is that which causes the development of the States by its being recognized.’

Determinants are of two kinds, being divided into Fundamental Determinants (*ālambana*, sc *vibhāva*) and Excitant Determinants (*uddīpana*, sc *vibhāva*)'

COM The Fundamental Determinants are the hero and the other characters of the drama, the Excitant Determinants are the circumstances of time and place [cf SD 161] *śabdopahita*°, [unidentified śloka] by Bhartrhari, Bh 7, prose after v 6 Ex Vikramorvaśī 1 10, p 18 = Śārng 3268 [quoted also at Kāvya-pradīpa 10, p 383] (Fundamental Determinant), *ayam udayati candr*° [unidentified stanza] (Excitant Determinant)

NOTES Line 2, as above, H, V, P, *ālambanoddīpanābhyām kānto-dyānādmā dvandvā* Hall p 39

|| Bh 7 4, SD 61, 62, 160, com on 37, AP 338 36, Rasatar 2, p 47-48, Candrāloka 6 1 a, Pratāpar 4 1, p 122, Alamkāraśekhara 20, p 76, Rasagang p 33, Rasaratn 4 a, Sāhityasāra 4 51 a, 52 a, Sāhityakaumudī 4, p 29, Bhāsābhūšana 39 a, 40 a Cf Regnaud, p 352-353

3 (P 3 a, H 3 a)

anubhāvo vikāras tu bhāvasamsūcanātmakah.

'A Consequent (*anubhāva*), on the other hand, is an external manifestation that serves to indicate a feeling'

COM Ex stanza by Dhanikā = Śārng 3417

NOTES || Bh 7 5, SD 162, Rasatar 3, p 48-49, Pratāpar 4 1, p 222, Alamkāraśekhara 20 33 a, Rasagang p 33, Rasaratn 4 b, Sāhityasāra 4 51 b, Sāhityakaumudī 4, p 29, Bhāsābhūšana 39 b Cf Regnaud, p 354-356

4 (P 3 b, H 3 b).

hetukāryātmanoḥ siddhis tayoh samvyavahāratah.

'A complete understanding of both of these [1 e Determinants and Consequents], which have the nature of cause and effect, [can be gained] from dealing with them'

COM Hence the various Determinants and Consequents need not be separately defined here, as is explained also at Bh 7, prose after v. 5 [quoted with some variations]

NOTES || Bh 7, prose after v 5, 7 6 Cf Regnaud, p 355

A STATE DEFINED

5 (P 4a, H 4a)

sukhaduhkhādikaṁ bhāvair bhāvas tadbhāvabhāvanam.

'A State (*bhāva*), [which is brought about] by emotional states such as pleasure and pain, is the realization of such states'

COM This is explained also at Bh 7, prose before v 1

NOTES || Bh 7, prose and v 1-3, SD 208, Kāvya-prakāśa 35-36, Rasatar 1, p 43, Kāvya-pradīpa 4 12 b Cf Regnaud, p 317-318

THE INVOLUNTARY STATES

6 (P 4b, 5a, H 4b, c)

prthag bhāvā bhavanti anye 'nubhāvatve 'pī sāttvikāḥ
sāttvād eva samutpattas tac ca tadbhāvabhāvanam.

'The Involuntary States (*bhāva sāttvika* = *sattva-bhāva*) are separate, for, although in the category of Consequents, they are different [from these] just because of their arising from the inner nature (*sattva*); and this is [the reason for] the realization of such states'

COM Bh 7, prose after v 91

NOTES || Bh 7, prose after v 91, SD 164, 165, Sarasy 5 20, Rasatar 4, p 49-50, Pratāpar 4 1, p 223, Ālamkāra-sekhara 20 35 Cf Regnaud, p 347-348

7 (P 5b, 6, H 5)

stambhapralaya-romāñcāḥ svedo vaivarṇyavepathū
āśruvaisvaryaṁ ity astau stambho 'smiṁ niskriyāngatā
pralayo naṣṭasamjñātvam śeṣāḥ suvyaktalakṣanāḥ.

'The eight [Involuntary States are] Paralysis (*stambha*), Fainting (*pralaya*), Horrification (*romāñca*), Sweating (*sveda*), Change of Color (*vaivarṇya*), Trembling (*vepathu*), Weeping (*āśru*), and Change of Voice (*vaisvarya*). Of these, Paralysis is immobility of the body, and Fainting is loss of consciousness. The characteristics of the rest are sufficiently clear'

COM Ex *vevaṃ seada*°, *muhañ sām*° [two Apabhramśa stanzas, cf Pischel, *Hemacandra's Grammatik der Pāṇinīyāsprachen*, I VIII, Halle, 1877]

NOTES The words *stambhādyā vyabhicārinah* in AP 338 13a show confusion in terminology. The text is probably corrupt, for the Involuntary States are properly named and enumerated in 338 16-21.

|| Bh 6 22, 7 92-104, SD 166, 167, Rudr Śrng 1 15, AP 338 13a, 16-21, Sarasv 5 15, 169-184 (ed B 5 15, 143-147), Hem Kāvyañ 2, p 99, Vāgbh Kāvyañ 5, p 58, Rasatar 4, p 50-51, Rasamañjarī, p 232, Pratāpar 4 1 (p 224), 13-19, Alamkāraśekhara 20, p 69, Kāvyaṇṇadīpa 4, p 71, Rasaratn 84, Sāhityasāra 4 54, Sāhityakaumudī 4, p 29, Bhāṣābhūṣana 25 Cf Regnaud, p 349-351

THE THIRTY-THREE TRANSITORY STATES

8 (P 7, H 6)

viśeśād ābhimukhyena caranto vyabhicārinah
sthāyīny unmagnanīrmagnāḥ kallolā iva vāridhau

'The Transitory States (*vyabhicārin*, sc *bhāva*) are those that especially accompany the Permanent State in co-operation, emerging from it and [again] being submerged in it, like the waves in the ocean'

NOTES The first line constitutes a sort of analytic explanation of the word *vyabhicārin*, in which an attempt is made to show the force of the three elements *vi*, *abhi*, and *car* by the use of the words *viśeśād*, *ābhimukhyena*, and *caranto*. This device, which reminds one of the mystical word-analysis frequent in the Upanisads (cf, for example, Brhad-Aranyaka Upanisad 5 7), is characterized more by its ingenuity than by its effectiveness. In the present instance its employment was doubtless suggested by the corresponding passage in Bh, on which see Regnaud, p 327, note 2. For other cases of etymological explanation see DR 1 9, 19, 20, 81.

|| Bh 7, prose after v 26, SD 168, Sarasv 5 21, Rasatar 5, p 51, Candrālōka 6 1 b, Alamkāraśekhara 20 36, Kāvyaṇṇadīpa 4, p 72, Rasagang p 33, Rasaratn 4 b, Sāhityasāra 4 51 b, Sāhityakaumudī 4, p 29-30, Bhāṣābhūṣana 40 b Cf Regnaud, p 327-328

9 (P. 8, H 7)

nirvedaglānīśankā- śramadhrtījadatā-
harṣadainyauḡryacintās

trāsersyāmarsagarvāh smṛtīmaranamadāh
 suptanidrāvibodhāh
 vṛidāpasmāramohāh samatīr alasatā-
 vegatarkāvahitthā
 vyādhyunmāḍau visādot- sukacapalayutās
 trīmśad ete trayāś ca

‘The thirty-three [Transitory States] are these Discouragement (*nirveda*), Weakness (*glāni*), Apprehension (*śāṅkā*), Weariness (*śrama*), Contentment (*dhṛti*), Stupor (*jadatā*), Joy (*harsa*), Depression (*dainya*), Cruelty (*augrya* = *ugratā*), Anxiety (*cintā*), Fright (*trāsa*), Envy (*īrsyā* = *aśūyā*), Indignation (*amarsa*), Arrogance (*garva*), Recollection (*smṛti*), Death (*marana*), Intoxication (*māda*), Dreaming (*supta*), Sleeping (*mdrā*), Awakening (*vibodha*), Shame (*vṛidā*), Epilepsy (*aṣasmāra*), Distraction (*moha*), Assurance (*matī*), Indolence (*alasatā* = *ālasya*), Agitation (*āvega*), Deliberation (*tarka*), Dissimulation (*avahitthā*), Sickness (*vyādhi*), Insanity (*unmāda*), Despair (*visāda*), Impatience (*utsuka* = *autsukya*), and Inconstancy (*capala* = *cāpala*)’

NOTES The list given at AP 338 22-34 mentions only 30 of these, omitting *marana*, *supta*, *mdrā* — Meter 3ragdharā

|| Bh 6 18-21, SD 169, Rudr Śrng 1 11-14, Sarasv 5 16-18, Kāvya-prakāśa 31-34, Hem Kāvyaṇ 2, p 84-85, Vāgbh Kāvyaṇ 5, p 57, Pratāpar 4 1, p 225, Alamkāraśekhara 20 37-39, Kāvya-pradīpa 4 8-11, Rasagang p 76, Rasaratn 81-83, Sāhityakaumudī 4 8-11, Bhāsābhūṣana 41-43 Cf Regnaud, p 328-329

10 (P. 9, H 8)

tattvajñānāpadīrśyāder nirvedaḥ svāvamānanam
 tatra cintāśrunihśvāsavaivarnyocchvāsadinatā.

‘Discouragement (*nirveda*) is dissatisfaction with oneself caused by knowledge of the Real, by misfortune, envy, or the like; in this [state there occur] reflection, weeping, heaving of sighs, change of color, drawing of sighs, and depression’

COM Ex Bhartṛhari, Vairāgyaś. 71 = Spr 4327 [quoted also at

Kāvya-pradīpa 7, p 284] (Discouragement caused by knowledge of the Real), Spr 5770 (Discouragement caused by misfortune), Mahānātaka 9 55, p 398 [with the lines transposed, quoted also in the com on Hemacandra's Anekārthasamgraha 7 9 (ed Zachariae, Vienna, 1893, Extracts from the Com, p 189)] (Discouragement caused by envy), *ye bāha*° [unidentified stanza] (Discouragement as Transitory State in connection with the Heroic and Erotic Sentiments), Dhvanyāloka 3 41, com, p 219 = Subhāsitāvalī 822 = Spr 1603 [quoted also at Kāvya-pradīpa 10, p 400]

NOTES The compound *tattva-jñāna*, here translated 'knowledge of the Real,' means the realization that God alone is the real existence, the world being merely an illusion

|| Bh 7, prose and v 27-29, SD 170, AP 338 22 a, Sarasv 5 238 (ed B 5 161^k), Hem Kāvyaṇ 2, p 96, Rasatar 5, p 51, Prātāpar 4 20, Kāvya-pradīpa 4, p 100, Rasagang p 97-98, Sāhityasāra 4 139 Cf Regnaud, p 329

11 (P 10, H 9)

ratyādyāyāsatrksudbhir glānir nisprānateha ca
vaivarnyakampānutsāhaksāmāṅgavacanakriyāh.

'Weakness (*glāni*) is, in this connection, utter exhaustion due to the exertion of intercourse or the like, or to hunger and thirst, causing change of color, trembling, lack of energy, and feebleness of body and voice'

COM Ex Māgha 11 20 = Śārng 3725

NOTES On the euphonic combination *trikṣud* (*trs + ksud*) see Whitney, *Sanskrit Grammar*, § 226 d

|| Bh 7, prose and v 30, 31, SD 200, AP 338 22 b, Sarasv 5 230 (ed B 5 159^k), Hem Kāvyaṇ 2, p 93, Rasatar 5, p 51, Prātāpar 4 21, Kāvya-pradīpa 4, p 100, 101, Rasagang p 80, Sāhityasāra 4 140 Cf Regnaud, p 329-330

12 (P 11, H 10)

anarthapratibhā śankā parakrauryāt svadurnayāt
kampaśosābhivīksādīr atra varnasvarānyatā.

'Apprehension (*śankā*) is anticipation of misfortune resulting from the cruelty of another or from one's own misconduct; in this [state there occur] trembling, being parched, anxious looks, and the like, as well as change of color and voice'

COM Ex Ratn 3 4, p 60 (Apprehension resulting from another's cruelty), Mahāvīra 2 1, p 45 (Apprehension resulting from one's own misconduct)

NOTES *kamṣaśosā*° H, V, P, *kamṣaśokā*° Hall p 39 The latter reading is evidently merely the blunder of a copyist

|| Bh 7, prose and v 32-34, SD 189, AP 338 23 a, Sarasv 5 227 (ed B 5 158^k), Hem Kāvyaṇ 2, p 90, Rasatar 5, p 51, Pratāpar 4 22, Kāvyaṇpradīpa 4, p 100, Rasagang p 80, Sāhityasāra 4 141 Cf Regnaud, p 330

13 (P 12 a, H 11 a)

śramah khedo 'dhvaratyādeh svedo 'smīn mardanādayah.

'Weariness (*śrama*) is fatigue arising from travel, intercourse, or the like, in this [state there may occur] sweating, [the use of] massage, and so on'

COM Ex Uttaraṛāma 1 24, p 25 (Weariness arising from a journey), Māgha 10 80 (Weariness arising from intercourse)

NOTES || Bh 7, prose and v 46, SD 173, AP 338 24 a, Sarasv 5 236 (ed B 5 160), Hem Kāvyaṇ 2, p 93, Rasatar 5, p 52, Pratāpar 4 25, Kāvyaṇpradīpa 4, p 101, Rasagang p 83-84, Sāhityasāra 4 144 Cf Regnaud, p 331-332

14 (P 12 b; H 11 b)

saṃtoso jñānaśaktyāder dhṛtiḥ avyagrabhogakṛt

'Contentment (*dhṛti*) is delight springing from knowledge, power, or the like and giving rise to undisturbed enjoyment'

COM Ex Bhartrhari, Vairāgyaś 49 = Spr 5941 (Contentment arising from knowledge), Ratn 1 9, p 6 [quoted also at DR 2 3] (Contentment arising from power)

NOTES || Bh 7, prose and v 55, 56, SD 198, AP 338 29 a, Sarasv 5 201 (ed B 5 151), Hem Kāvyaṇ 2, p 87, Rasatar 5, p 52, Pratāpar 4 31, Kāvyaṇpradīpa 4, p 101, Rasagang p 79, Sāhityasāra 4 150 Cf Regnaud, p 334

15 (P 13, H 12).

*apratīpattir jadatā syād istānistadarśanaśrutibhiḥ
anīṣanayanānūrīksanatūsnīmbhāvādayas tatra.*

‘Stupor (*jadatā*) is to be [understood as] incapacity for action, caused by seeing or hearing something agreeable or disagreeable, in this [state] one gazes with unwinking eyes, remains silent, and the like’

COM Ex Kumārasambhava 8 5 (Stupor caused by seeing something agreeable), *tāvantis te mahātīm*°, passage from the Udāttarāghava of Māyurāja [a drama apparently not extant] (Stupor caused by hearing something disagreeable)

NOTES In a number of the other treatises this Transitory State is called *jādyā* — Meter āryā

|| Bh 7, prose and v 65, SD 175, AP 338 28 b, Sarasv 5 240 (ed B 5 161), Hem Kāvyaṇ 2, p 88, Rasatar 5, p 53, Pratāpar 4 36, Kāvyaṇpradīpa 4, p 102, Rasagang p 93-94, Sāhityasāra 4 155 Cf Regnaud, p 337-338

16 (P 14 a, H 13 a)

prasattir utsavādibhyo harso 'śrusvedagadgadāh.

‘Joy (*harsa*) is pleasure caused by joyous occasions and the like, and manifested in weeping, sweating, and stammering.’

COM Ex Subhāsītāvali 2075 = Śārng 3528

NOTES || Bh 7, prose and v 60, 61, SD 195, AP 338 27 b, Sarasv 5 211 (ed B 5 154⁺), Hem Kāvyaṇ 2, p 91, Rasatar 5, p 53, Pratāpar 4 34, Kāvyaṇpradīpa 4, p 102, Rasagang p 76-77, Sāhityasāra 4 153 Cf Regnaud, p 336

17 (P 14 b; H 13 b)

daurgatyādyair anaujasyam danyam kārṣṇyāmṛjādīmat.

‘Depression (*danyā*) is want of energy [brought on] by misery and the like, and accompanied by squalor, lack of cleanliness, and so on’

COM. Ex Śārng 410 = Bhojaprabandha 255 [quoted also at SD 172, tr Regnaud, p 332]

NOTES || Bh 7, prose and v 48, SD 172, AP 338 25 a, Sarasv 5 221 (ed B 5 156); Hem Kāvyaṇ 2, p 93; Rasatar 5, p 52, Pratāpar 4 27, Rasagang p 80-81, Sāhityasāra 4 146 Cf Regnaud, p 332

18 (P 15, H 14)

duste 'parādhadaurmukhyakrauryaiś candatvam ugratā
tatra svedaśirahkampatarjanātādanādayah

'Cruelty (*ugratā*) is wrathfulness at a villain, aroused by his misdeeds, abusive words, or fierceness, in that [state there result] sweating, shaking the head, reviling, striking, and the like'

COM Ex Mahāvira 2 47, p 84

NOTES °*krauryaiś* H, V, P, °*cauryaiś* Hall p 39 — The second line of this section is identical with the second line of 4 22

|| Bh 7, prose and v 79, SD 176, AP 338 33 a, Sarasv 5 223 (ed B 5 157*), Hem Kāvyaṇ 2, p 92, Rasatar 5, p 54, Pratāpar 4 46, Kāvyaṇpradīpa 4, p 104, Rasagang p 89-90, Sāhityasāra 4 165 Cf Regnaud, p 342

19 (P 16 a, H 15 a)

dhyānaṃ cintehitānāpteh śūnyatāśvāsātāpakrt.

'Anxiety (*cintā*) is meditation due to non-attainment of a desired object, it occasions desolate feelings, sighs, and feverishness'

COM Ex Sārng 3414, Subhāsītāvalī 1385 = Sārng 3400

NOTES || Bh 7, prose and v 49, 50, SD 201, AP 338 25 a, Sarasv 5 191 (ed B 5 149*), Hem Kāvyaṇ 2, p 94, Rasatar 5, p 52, Pratāpar 4 28; Kāvyaṇpradīpa 4, p 101, Rasagang p 82, Sāhityasāra 4 147 Cf Regnaud, p 333

20 (P 16 b, H 15 b)

garjūtāder manahksobhas trāso 'trotkampitādayah.

'Fright (*trāsa*) is agitation of mind occasioned by thunder or the like, in this [state] there is trembling and so on.'

COM Ex Māgha 8 24

NOTES. || Bh 7, prose and v 89, SD 193, AP 338 31 b, Sarasv 5 225 (ed B 5 157), Hem Kāvyaṇ 2, p 95, Rasatar 5, p 54, Pratāpar 4 51; Kāvyaṇpradīpa 4, p 105, Rasagang p 86, Sāhityasāra 4 170 Cf Regnaud, p 345

21 (P 17, H 16)

parotkarsāksamā 'sūyā garṇadaurjanyamanyujā
dosoktyavajñe bhrukutimanyukrodheṅgitāni ca.

'Envy (*asūyā*) is intolerance of another's prosperity, arising from pride, baseness, or anger, [its manifestations are] censure, contempt, frowning, anger, and wrathful gestures'

COM Ex. Mahāvīra 2 9, p 49 (Envy arising from pride), Subhāsitāvali 453 [stanza by a poet named Mahendra] (Envy arising from baseness), Amaru 2 46, p 124 = Spr 4137, Amaru 3 52, p 135 = Subhāsitāvali 1324 (Envy arising from anger)

NOTES ||Bh 7, prose and v 35, 36, SD 196, AP 338 23 a, Sarasv 5 215 (ed B 5 155*), Hem Kāvyaṇ 2, p 97, Rasatar 5, p 51, Pratāpar 4 23, Kāvyaṇpradīpa 4, p 100, Rasagang p 95-96, Sāhityasāra 4 142 Cf Regnaud, p 330-331

22 (P 18, H 17)

adhiksepāpamānāder amarso 'bhiniṇvīstatā
tatra svedaśīrahkampatarjanātādanādayah.

'Indignation (*amarso*) is resoluteness (') [called forth] by abuse, contempt, or the like, in that [state there result] sweating, shaking the head, reviling, striking, and so forth'

COM Ex Mahāvīra 3 8, p 95 [quoted also at DR 2 1 and 2 20]; Venī 1 12, p 14

NOTES The second line of this section is identical with the second line of 4 18

||Bh 7, prose and v 76, 77, SD 184, AP 338 32 a, Sarasv 5 213 (ed B 5 154), Hem Kāvyaṇ 2, p 95, Rasatar 5, p 54, Pratāpar 4 44, Kāvyaṇpradīpa 4, p 103, Rasagang p 88-89, Sāhityasāra 4 163 Cf Regnaud, p 341-342

23 (P 19; H 18)

garvo 'bhījanalāvanyabalaiśvaryādibhir madah
karmāny ādharsanāvajñā savilāsāṅgaviksanam.

'Arrogance (*garva*) is pride because of one's descent, beauty, might, or supremacy, the actions [resulting from it] are insulting contempt and coquettish glancing at one's person'

COM Ex Mahāvīra 2 27, p 67, 2 10, p 51 [quoted also at DR 2 6 and Kāvya-pradīpa 5, p 169]

NOTES || Bh 7, prose and v 66, SD 181, AP 338 29 b, Sarasv 5 197 (ed B 5 150), Hem Kāvyaṇ 2, p 92, Rasatar 5, p 53, Prātāpar 4 37, Kāvya-pradīpa 4, p 102, Rasagang p 84-85, Sāhityasāra 4 156 Cf Regnaud, p 338

24 (P 20, H 19 a, b)

sadrśajñānacintādyaiḥ samskārāt smṛtir atra ca
jñātātvenārthabhāsinām bhrūsamunnayanādayaḥ

‘Recollection (*smṛti*) [is to be understood] in the sense of a mental impression of a thing, [gained] by means of its [previously] being known, because of [the faculty of] memory, [this recollection being called forth] by perceiving or thinking of something similar and attended with knitting the brows and the like’

COM Ex Mahānātaka 3 79, p 128, Mālatīm 5, p 126-128 [the prose portion is quoted also at DR 4 43]

NOTES || Bh 7, prose and v 53, 54, SD 190, AP 338 26 a, Sarasv 5 185 (ed B 5 147), Hem Kāvyaṇ 2, p 87, Rasatar 5, p 52, Prātāpar 4 30, Kāvya-pradīpa 4, p 101, Rasagang p 77-78, Sāhityasāra 4 149 Cf Regnaud, p 334

See page 150

25 (P 21 a; H 19 c)

maranam suprasiddhatvād anarthatvāc ca nocyate.

‘Death (*marana*) is not defined [here] because of its being well understood and because of the [consequent] uselessness [of explaining it]’

COM Ex *samprāpte 'vadh'* [unidentified stanza], Mahāvīra 1, p 28

NOTES In Rasatar this is called *mīdhana* and dismissed with the remark *vibhāvānubhāvau spastau*, ‘its Determinants and Consequents are well-known’ Nevertheless, SD records, with customary fidelity, that ‘Death, that is, departing this life, is occasioned by arrows and the like and results in falling down of the body and so on’

|| Bh 7, prose and v 84-88; SD 182, Hem Kāvyaṇ 2, p 98, Rasatar 5, p 54, Prātāpar 4 50, Kāvya-pradīpa 4, p 104; Rasagang p 90-91; Sāhityasāra 4 169 Cf Regnaud, p 344-345

26 (P 21 b, 22 a, H 20 a, b)

harṣotkarṣo madah pānāt skhaladangavacogatih
nidrā hāso 'tra rudītam jyesthamadhyādhamaḍiṣu.

'Intoxication (*mada*) is excess of joy caused by drink [It manifests itself in] unsteady limbs, voice and gait, [and in] sleeping, hilarity, and blubbery in the case of better, middling, and baser persons [respectively]'

COM Ex Māgha 10 13 = Śārṅg 3652

NOTES || Bh 7, prose and v 37-45, SD 174, AP 338 23 b, Sarasv 5 209 (ed B 5 153), Hem Kāvyaṇ 2, p 88, Rasatar 5, p 51, Pratāpar 4 24, Kāvyaṇpradīpa 4, p 100, Rasagang p 82-83, Sāhityasāra 4 143 Cf Regnaud, p 331

27 (P 22 b, H 20 c)

suptam nidrodbhavam tatra śvāsocchvāsakriyā param.

'Dreaming (*supta*) is [a state] originating in sleep, in it the action of heaving sighs and drawing sighs is the chief thing'

COM Ex Subhāsītāvalī 1840 = Śārṅg 3922 [stanza by a poet named Kamalāyudha]

NOTES In Rasatar this is designated as *susupta* Pratāpar has the form *supta* In some of the other treatises it is called *svapna*

|| Bh 7, prose and v 74, SD 179, Sarasv 5 246 (ed B 5 163*), Hem Kāvyaṇ 2, p 90, Rasatar 5, p 54, Pratāpar 4 42, Kāvyaṇpradīpa 4, p 103, Rasagang p 86-87, Sāhityasāra 4 161 Cf Regnaud, p 340-341

28 (P 23, H 21 a, b)

manahsammlanam nidrā cintālayaklamādibhūh
tatra jrmhāṅgabhangākṣimīlanotsvapnatādayah

'Sleeping (*nidrā*) is cessation of the activity of the mind, induced by anxiety, indolence, fatigue, and the like, in it [may be observed] yawning, stretching the limbs, closing the eyes, starting up out of sleep, and so on'

COM Ex Subhāsītāvalī 1280 = Śārṅg 3468, Māgha 11 4

NOTES °otsvapnatādayah H, V, P, °occhvasanādayah Hall p 39 I follow Hall's text, though his variant deserves consideration

|| Bh 7, prose and v 70, 71, SD 185, Sarasv 5 244 (ed B 5 162), Hem Kāvyaṇ 2, p 89, Rasatar 5, p 53, Pratāpar 4 40, Kāvya-pradīpa 4, p 103, Rasagang p 85, Sāhityasāra 4 159 Cf Regnaud, p 339-340

29 (P 24 a, H 21 c)

vibodhah parināmādes tatra jrmabhāksimardane.

‘A wakening (*vibodha*) results from the coming to an end [of sleep] and the like, and is accompanied by yawning and rubbing the eyes’

COM Ex Māgha 11 13

NOTES In Sarasv and in Hem Kāvyaṇ this Transitory State is called *prabodha*

|| Bh 7, prose and v 75, SD 178, AP 338 32 a, Sarasv 5 248 (ed B 5 163), Hem Kāvyaṇ 2, p 92, Rasatar 5, p 54, Pratāpar 4 43, Kāvya-pradīpa 4, p 103, Rasagang p 87-88, Sāhityasāra 4 162 Cf Regnaud, p 341

30 (P 24 b, c, H 22)

**durācārādibhir vridā dhārstyābhāvas tam unnayet
sācīkrtāṅgāvaranavaivarnyādhomukhādibhiḥ.**

‘Shame (*vridā*) is lack of boldness in consequence of misconduct and so forth One should infer it from [a person’s] keeping the body averted, from concealment, change of color, lowering of the head, and the like’

COM Ex Amaru 36 = Spr 3869

NOTES || Bh 7, prose and v 57, 58, SD 194, AP 338 27 a, Sarasv 5 203 (ed B 5 152^k), Hem Kāvyaṇ 2, p 88, Rasatar 5, p 52, Pratāpar 4 32, Kāvya-pradīpa 4, p 102, Rasagang p 78-79, Sāhityasāra 4 151 Cf Regnaud, p 335

31 (P 25, H 23)

**āveśo grahaduḥkhādyair apasmāro yathāvidhiḥ
bhūpātakampaprasvedalālāphenodgamādayah**

‘Epilepsy (*apasmāra*) is madness, properly speaking, brought on by the influence of planets, by misfortune, or by

some such cause, [and resulting in] falling to the ground, trembling, sweating, drooling, frothing at the mouth, and the like'

COM Ex Māgha 3 72

NOTES || Bh 7, prose and v 72, 73, SD 180, AP 338 31a, Hem Kāvyañ 2, p 95, Rasatar 5, p 53, Pratāpar 4 41, Kāvya-pradīpa 4, p 103, n 3, Rasagang p 96, Sāhityasāra 4 160 Cf Regnaud, p 340

32 (P 26; H 24)

**moho vicittatā bhītiduhkhāveśānucintanaiḥ
tatrāññānabhramāghātāghūrnanādarśanādayaḥ.**

'Distraction (*moha*) is perplexity [caused] by fear, misfortune, madness, or recollection, in it [there arise] unconsciousness, dizziness, striking, staggering, inability to see, and the like'

COM Ex Kumārasambhava 3 73, Uttararāma 1 35, p 33 [differs in the last line from the printed texts, quoted also at DR 4 76]

NOTES || Bh 7, prose and v 51, 52, SD 177, AP 338 25b, Sarasv 5 207 (ed B 5 153^k), Hem Kāvyañ 2, p 94, Rasatar 5, p 52, Pratāpar 4 29, Kāvya-pradīpa 4, p 101, Rasagang p 79, Sāhityasāra 4 148 Cf Regnaud, p 333

33 (P 27a, H 25a)

bhrānticchedopadeśābhyām śāstrādes tattvadhīr matīḥ

'Assurance (*matī*) is understanding of the true state of things, gained from didactic treatises and other sources, [and characterized] by removal of doubt and giving of advice'

COM Ex Kirātārjunīya 2 30 = Spr 6970, Spr 3331

NOTES *bhrānti*° H, V, *bhānti* (misprint) P — SD and Sāhityasāra define *matī* as *arthanīrṛdhārana*

|| Bh 7, prose and v 80, SD 191, AP 338 26b, Sarasv 5 195 (ed B 5 150^k), Hem Kāvyañ 2, p 87, Rasatar 5, p 54, Pratāpar 4 47, Kāvya-pradīpa 4, p 104, Rasagang p 85, Sāhityasāra 4 166 Cf Regnaud, p 343

34 (P. 27b, H 25b)

ālasyam śramagarbhāder jādyam jṛmbhāsītādīmat.

‘Indolence (*ālasya*) is inactivity [arising] from weariness, pregnancy, and so on, and accompanied by yawning, remaining seated, and the like’

Com Ex *calatī kath°*, stanza by Dhanika

NOTES °*garbhādejahmya°* H, V, P, °*garbhāder jādyam* restored by me, in place of the unintelligible reading of the other editions (cf SD 183)

|| Bh 7, prose and v 47, SD 183, AP 338 24 b, Sarasv 5 242 (ed B 5 162*), Hem Kāvyaṇ 2, p 91, Rasatar 5, p 52, Pratāpar 4 26, Kāvyaṇpradīpa 4, p 101, Rasagang p 94-95, Sāhityasāra 4 145 Cf Regnaud, p 332

35 (P 28, H 26)

āvegah sambhramo 'sminn abhisarajanute
 śastranāgābhiyogo
 vātāt pāmsūpadigdhas tvaritapadagatir
 varsaje pinditāngah
 utpātāt srastatā 'ngesv ahitahitakrte
 śokaharsānubhāvā
 vahner dhūmākulāsyah karijam anu bhaya-
 stambhakampāpasārāh.

‘Agitation (*āvega*) is confusion [of mind] When it arises from an attack, one prepares weapons and elephants, [when caused] by violent wind, one quickens one’s pace, being overwhelmed with dust, when it is brought on by rain, one draws the limbs together, [when it is induced] by some startling occurrence, one relaxes the limbs, when caused by desirable or undesirable matters, the Consequent is joy or grief; in case of fire, one’s mouth is filled with smoke, when due to an elephant, [it is shown by] fear, paralysis, trembling, and attempts to escape’

Com Ex *āgacchāgaccha saḥ°*, stanza by Dhanika, *tanutrānam tanu°* [unidentified stanza], *prārābhām taru°* [unidentified stanza], *vātāhatam vas°* [unidentified quotation] (Agitation caused by violent wind); *deve varṣaty aśana°* [unidentified stanza] (Agitation caused by rain), *paula-styapīna°* [unidentified stanza] (Agitation caused by a startling occur-

rence), two passages from the Udāttarāghava of Māyurāja [a drama apparently not extant] (Agitation caused by desirable and undesirable matters), Mahāvīra 1 55, p 39 (same), Amaru 2 = Spr 2018 [quoted also at SD 601 and Kāvya-pradīpa 7, p 321] (Agitation caused by fire), Ratn 4 16, p 100 (same), Raghuvamsa 5 49 (Agitation caused by an elephant)

NOTES °*nāgābhīyogo* H, V, P, °*māyābhīyogau* Hall p 39 — In AP this Transitory State is called *āveśa* — Meter sragdharā

|| Bh 7, prose and v 62-64, SD 171, AP 338 28a, Sarasv 5 234 (ed B 5 160^k), Hem Kāvyaṇ 2, p 96, Rasatar 5, p 53, Pratāpar 4 35, Kāvya-pradīpa 4, p 102, Rasagang p 93, Sāhityasāra 4 154 Cf Regnaud, p 336-337

36 (P 29a, H 27a)

tarko vicārah samdehād bhrūṣīrongulnartakah.

‘Deliberation (*tarka*) is consideration caused by uncertainty, it causes one to move his brows, head, or finger.’

COM Ex *kum lobhena vi*° [unidentified stanza, quoted also at Kāvya-pradīpa 7, p 235], *kah samucitā*° [unidentified stanza]

NOTES In most of the treatises this is called *vitarka* SD follows DR, however, in using the designation *tarka*

|| Bh 7, prose and v 90, SD 202, AP 338 33b, Sarasv 5 187 (ed B 5 148^k), Hem Kāvyaṇ 2, p 97, Rasatar 5, p 54, Pratāpar 4 52, Kāvya-pradīpa 4, p 105, Rasagang p 91, Sāhityasāra 4. 171 Cf Regnaud, p 345

37 (P. 29b, H 27b)

lajjādyair vikriyāguptāv avahitthā 'ngavikriyā.

‘Dissimulation (*avahitthā*) is an alteration of the body, springing from shame and the like [and expressed] in concealment of that alteration’

COM Ex Kumārasambhava 6 84

NOTES || Bh 7, prose and v 78, SD 186, AP 338 32b, Sarasv 5 205 (ed B 5 152); Hem Kāvyaṇ 2, p 90, Rasatar 5, p 54, Pratāpar 4 45, Kāvya-pradīpa 4, p 103, Rasagang p 89, Sāhityasāra 4 164 Cf Regnaud, p 342

38 (P 29c, H 27c)

vyādhayah samnīpātādyās tesām anyatra vistarah.

‘Sicknesses (*vyādhī*) are physical derangement and the like Detailed treatment of these [must be looked for] elsewhere’

Com Ex Amaru 78

NOTES ||Bh 7, prose and v 81, SD 192, AP 338 33b, Hem Kāvyaṇ 2, p 89, Rasatar 5, p 54, Pratāpar 4 48, Kāvya-pradīpa 4, p 104, Rasagang p 85-86, Sāhityasāra 4 167 Cf Regnaud, p 343

39 (P 30, H 28)

**apreksākāritonmādah samnīpātagrahaḍibhih
asminn avasthā ruditaḡitahāsāsītādayah.**

‘Insanity (*unmāda*) is acting without forethought [brought on] by physical derangement, planetary influence, and the like, in it [there arise] these conditions weeping, singing, laughing, remaining seated, and so on’

Com Ex Vikramorvaśī 4, p 91 [the stanza is quoted also at Kāvya-pradīpa 7, p 217]

NOTES *avasthā* H, V, P, *asthāna*° Hall p 39—The term *graha* is an interesting indication of the prevalent belief in astrology Cf 4 31

||Bh 7, prose and v 82, 83, SD 188, AP 338 34a, Sarasv 5 232 (ed B 5 159), Hem Kāvyaṇ 2, p 94, Rasatar 5, p 54, Pratāpar 4 49, Kāvya-pradīpa 4, p 104, Rasagang p 90, Sāhityasāra 4 168 Cf Regnaud, p 343-344

40 (P 31, H 29)

**prārabdhakāryāsiddhyāder visādah sattvasamksayah
niḡśvāsocchvāsahṛttāpasahāyanvesanādīkrt.**

‘Despair (*visāda*) is loss of courage [occasioned] by lack of success in some undertaking or by something else of that kind, [in it there occur] heaving of sighs, drawing of sighs, pangs of heart, seeking for aid, and so on’

Com Ex. Mahāvīra 1, p 28-29

NOTES ||Bh 7, prose and v 67, 68, SD 197, AP 338 30a, Sarasv 5 219 (ed B. 5 156^k), Hem Kāvyaṇ 2, p 88, Rasatar 5, p 53, Pratāpar

4 38, Kāvya-pradīpa 4, p 102-103, Rasagang p 92, Sāhityasāra 4 157
Cf Regnaud, p 338-339

41 (P 32, H 30)

**kālāksamatvam autsukyam ramyecchāratīsam bhramaiḥ
tatrocchvāsatvarāśvāsahrttāpasvedavibhramāḥ**

‘Impatience (*autsukya*) is intolerance of the lapse of time, owing to desire for something pleasurable, to lack of the pleasures of love, or to confusion, in it [there occur] drawing of sighs, hastiness, heaving of sighs, pangs of heart, sweating, and confusion’

COM Ex Kumārasambhava 7 22, 6 95

NOTES °*tvārāśvāsa*° Hall p 39, °*tvamhśvāsa*° H, V, P I have rejected the reading of the previous editions in favor of the variant recorded by Hall, which is clearly preferable. The suffix -*iva* in *ucchvāsatva-nhśvāsa*- is awkward and unusual, even for a verse-filler, and seems to me an indication of some corruption. The reading adopted (*ucchvāsatvarāśvāsa*-) is found in the quotation of this section in the Kāvya-pradīpa (4, p 103) and is supported also by the statements of SD, Hem Kāvyaṇ, and Rasagang, which include *tvārā* among the effects of *autsukya* (see the references below). The use of the simple word *śvāsa* for *nhśvāsa* is found also at DR 4 27 and can doubtless be paralleled elsewhere.

|| Bh 7, prose and v 69, SD 187, AP 338 30b, Hem Kāvyaṇ 2, p 90, Rasatar 5, p 53, Pratāpar 4 39, Kāvya-pradīpa 4, p 103, Rasagang p 92-93, Sāhityasāra 4 158 Cf Regnaud, p 339

42 (P 33, H 31).

**mātsaryadvesarāgādeś cāpalam tv anavasthutih
tatra bhartsanapārusyasvacchandācaranādayah.**

‘Inconstancy (*cāpala*) is fickleness [arising] from jealousy, hatred, passion, and the like, in it [there occur] threats, harsh words, wilfulness (*svacchandācarana*), and so on.’

COM Ex Subhāsitāvalī 735 = Spr 378, stanza by the poetess Vīkatanitambā [quoted also at SD 199], *vimkashana*° [unidentified stanza], *prastutam eva tva*° [unidentified quotation] ‘Other special varieties of mental processes are not separately mentioned because they occur according to the character of the Determinants and Consequents of these very

[Transitory States just defined]' [This statement of Dhanika is misinterpreted by Regnaud (p 328), who sees in it an explanation of the omission of detailed definitions of the Transitory States in certain of the other rhetorical treatises]

NOTES || Bh 7, prose and v 59, SD 199, AP 338 27b, Sarasv 5 193 (ed B 5 149), Hem Kāvyaṇ 2, p 91, Rasatar 5, p 53, Pratāpar 4 33, Kāvyaṇpradīpa 4, p 102, Rasagang p 96-97, Sāhityasāra 4 152 Cf Regnaud, p 328, 335

THE PERMANENT STATES

43 (P 34, H 32)

viruddhair aviruddhair vā bhāvair vicchidyate na yah
ātmabhāvam nayaty anyān sa sthāyī lavanākaraḥ.

'A Permanent State (*sthāyī*, sc *bhāva*), the source of delight, is one which is not interfered with by [other] States, whether consistent [with it] or inconsistent, but which brings the others into harmony with itself'

Com Ex Brhatkathā [cf Lacôte, *Essai sur Gunādhyā et la Brhatkathā*, Paris, 1908, p 17, 83], Mālatīm 5, p 126-127 [quoted also at DR 4 24], *annakūṇā*° [an Apabhramśa stanza, cf Pischel, *Hemacandra's Grammar der Prākṛitśprachen*, I VIII, Halle, 1877], Dhvanyāloka 3 24, com, p 173, Bhartrhari, Śṛṅgārāś 13 = Spr 4811, *īyam sā lōlā*° [unidentified stanza], Mālatīm 5 18, p 132 = Śārng 4076, *ekam dhyānamūl*° [unidentified stanza, quoted also at SD 601], Subhāsitāvalī 1916 = Śārng 3596 [stanza by Candraka], Dhvanyāloka 2 25, com, p 96

NOTES || Bh 7, prose before v 8, SD 205, Sarasv 5 19, Rasatar 1, p 44, Alamkāraśekhara 20 32, Kāvyaṇpradīpa 4, p 73-74, Rasagang p. 30-31 Cf Regnaud, p 319-320

44 (P 35; H 33)

ratyutsāhajugupsāḥ krodho hāsah smayo bhayam śokaḥ
śamam api ke cit prāhuh puṣtir nātyesu naitasya.

'[The Permanent States are] Love (*ratī*), Energy (*utsāhā*), Disgust (*jugupsā*), Anger (*krodha*), Mirth (*hāsa*), Astonishment (*smaya* = *vrsmaya*), Fear (*bhaya*), and Sorrow (*śoka*). Some [authorities] add Tranquillity (*śama*), [but] there is no development of it in the drama.'

COM [For an abstract of the com on this section see Regnaud, p 313 In its discussion the com quotes] Rudr Kāvya 12 4

NOTES On *śama* see 4 53 This is called *nirveda* in some of the rhetorical treatises Dhananjaya's use of the term *śama* may be due to a desire to avoid confusion with the *nirveda* defined at 4 10—Meter āryā

|| Bh 6 17, 7 8-26, SD 206, Rudr Śrng 1 10, AP 338 13-15, Sarasv 5 14, Kāvya prakāśa 30, Hem Kāvya 2, p 83, Vāgbhatā 5 4, Vāgbh Kāvya 5, p 53, Rasatar 7, p 59-61, Pratāpar 4 1, p 221, Alamkārasekhara 20 31, Kāvya pradīpa 4 7, Rasagang p 29, 30, Sāhityasāra 4 49, 56, 57, Sāhityakaumudī 4 7, Bhāṣābhūṣana 38 Cf Regnaud, p 313, 320

45 (P 36, H 34)

**nirvedādīratād rūpyād asthāyī svadate katham
vairasyāyaiva tatposas tenāstau sthāyino matāh.**

'How can an impermanent State (*asthāyī*, sc *bhāva*) produce pleasure from a representation devoted to [the thirty-three Transitory States] beginning with Discouragement (*nirveda*)? The development of that [impermanent State would tend] to absence of Sentiment, therefore there are declared [to be] eight Permanent States'

COM 'Impermanence [arises] from lack of unification of the consistent and inconsistent [features] of [the thirty-three Transitory States] beginning with *nirveda*' [In the course of its discussion the com quotes] Kumārasambhava 3 68, Hāla 175 [quoted also at Kāvya pradīpa 5, p 194], Dhvanyāloka 2 30, com, p 110 [tr Jacobi (2 31), ZDMG 56 (1902), p. 769, cf Jacob, JRAS 1897, p 290] = Subhāsitāvalī 2031, *apratistham avīśrān°* [unidentified stanza], *yatrārthah śab°*, *pradhāne 'nyatra vāk°* [unidentified stanzas]; *upodharāgena* [possibly the first word of the stanza found at Skm 1 412 (ZDMG 36 367) = Spr 1311]

✕ NOTES This section is intended to emphasize the fact that one of the Permanent States must be present in a drama as a unifying factor and as a fundamental prerequisite for the production of *rasa*—The term *nirveda* in the first line must not be confused with the word *nirveda* used in some treatises as an equivalent of *śama*, see the notes on the preceding section

46 (P. 37, H 35)

**vācyā prakaranādibhyo buddhisthā vā yathā kriyā
vākārthah kārakair yuktā sthāyī bhāvas tathetaraiḥ.**

‘Just as a verb—whether to be spoken or whether [merely] present in the mind, according to the matters under discussion—when combined with nouns relating to it (*kāraka*), is the essence of a sentence, so a Permanent State (*sthāyin bhāva*), [when combined] with the other [States, is the essence of a play]’

COM [In the course of its discussion the com quotes] seven stanzas from Dhanika's *Kāvyamīmāṃsā*, Bh 6 34

NOTES The predominant position of the Permanent State and its importance in a drama or other literary work—indirectly pointed out in the preceding section—is here explained by a comparison with the function of the verb in a sentence (cf Regnaud, p 270). The same idea is vividly expressed in the following lines of the *Bhāratīyanāṭyaśāstra* (7 8), which are quoted by Keśavamisra in the *Alamkāraśekhara* (20, p 76)

*yathā narāṇām nrpatih śisyānām ca yathā guruḥ
evam hi sarvabhāvānām bhāvah sthāyī mahān iha*

47 (P 38, 39, H 36, 37)

rasah sa eva svādyatvād rasikasyaiva vartanāt
nānukāryasya vrttatvāt kāvyasyātatparatvatah
draṣṭuh pratītir vridersyārāgadvesaprasangatah
laukikasya svaramanīsamuktasyeva darśanāt.

‘This very [Permanent State becomes] Sentiment (*rasa*) from the spectator's (*rasika*) own capacity for being pleased and his attitude, not from the character of [the Hero] to be imitated nor from the work's aiming at [the production of Sentiment]. The impression of the spectator with reference to shame, jealousy, passion, and hatred [is just what it would be] from seeing one in everyday life united with his beloved (*ramanī*)’

NOTES For a statement of the views of some of the older Hindu rhetoricians regarding the production and perception of *rasa* see *Kāvya-prakāśa* 27-28 (cf Regnaud, p 271-273) — On the term *rasika* see DR 4 1, com

48 (P 40; H 38)

dhīrodāttādyavasthānām Rāmādih pratipādakah
vibhāvayati ratyādīn svadante rasikasya te.

‘ [The Hero], like Rāma and others, illustrating [one of] the kinds [known as] self-controlled and exalted (*dhīrodātta*), and so on, displays [the Permanent States], Love (*raṭi*) and the like, and these give pleasure to the spectator (*rasika*) ’

NOTES On the term *rasika* see DR 4 I, com

49 (P 41 a, H 39 a)

tā eva ca parityaktaviśeṣā rasahetavah

‘ The Heroines, on the other hand, are productive of Sentiment without regard to their personal characteristics ’

50 (P 41 b, 42 a; H 39 b, c)

**krīdatām mr̥ṇmayair yadvad bālānām dviradādibhiḥ
svotsāhah svadate tadvac chrotṛnām Arjunādibhiḥ.**

‘ Their own [imaginative] effort [is what] causes pleasure to the auditors through [the enactment of the parts of] Arjuna and other [characters], just as [their own imaginative effort causes pleasure] to children playing with clay elephants and the like ’

COM [In the course of its discussion the com quotes] Bh 6 15
[cf Kāvya prakāśa 29]

NOTES Cf Regnaud, p 270

51 (P. 42 b, H 40 a)

kāvyaṛthabhāvanāsvādo nartakasya na vāryate.

‘ Pleasure (*āsvāda*) on the part of an actor, through his realizing the meaning of the work [he is presenting], is not precluded

NOTES ||SD 50

FOURFOLD CHARACTER OF THE SENTIMENTS

52 (P 43-45 a, H 40 b-42).

**svādah kāvyārthasambhedād ātmānandasamudbhavaḥ
vikāsavistaraksobhaviksepaḥ ṣa caturvidhah
śrngāravīrabībhatsaraudresu manasah kramāt**

hāsyādbhutabhayotkarsakarunānām ta eva hi
atas tājanyatā tesām ata evāvadhāranam.

‘Charm (*svāda*) is the arising of delight to one’s self from contact with the theme of a work. It is of four kinds: cheerfulness, exaltation, agitation, and perturbation of mind, in the Erotic (*śṛṅgāra*), Heroic (*vīra*), Odious (*bībhatsa*), and Furious (*raudra*) Sentiments respectively. [And] these same [kinds of Charm] are produced in the case of the Comic (*hāsyā*), Marvelous (*adbhuta*), Terrible (*bhayotkarsa* = *bhayānaka*), and Pathetic (*karuṇa*) Sentiments. For this reason these [four Sentiments just mentioned] arise from those [mentioned above], for this very reason [there is possible] a precise determination (*avadhāraṇa*) [of the number of Sentiments (?)]’

COM [In the course of its discussion the com quotes] Bh 6 39, 40 a

NOTES *vikāśa*° Dhanika’s com on this section, *vikāśa*° H, V, P. In the meaning in which it is used here the word is clearly a derivative of the root *kaś*. The form given in the commentary is therefore the natural and correct one, and I have accordingly adopted it in place of the erroneous *vikāśa*—In this passage *vikṣepa* is alleged to have the meaning ‘compassion’ (BR sv, 9 ‘Mitleid’), but as I know of no other occurrence of the word in this signification, I have not felt justified in adopting that rendering here—The compound *bhayotkarsa* is here used, because of metrical requirements, as a substitute for the regular term *bhayānaka*. A similar substitution occurs in the following section, see the notes there.

Most of the rhetorical treatises name the eight (or nine) Sentiments, in a special section, before proceeding to define them individually. In DR this enumeration is dispensed with, probably because the mention of the Sentiments in this section is thought sufficient—The Sentiments are enumerated in the following passages (note especially Rudr Kāvyaḥ and Sarasv, which recognize more than the usual eight or nine) Bh 6 15, SD 209, Rudr Śrng 1 9, Rudr Kāvyaḥ 12 3, Sarasv 5 251 a, b (ed B 5 165), Kāvya-prakāśa 29, Hem Kāvyaḥ 2, p 67, Vāgbhaṭṭa 5 3; Vāgbh Kāvyaḥ 5, p 53, Pratāpar 4 1, p 221, Alamkāraśekhara 20 1, Kāvya-pradīpa 4 6, Rasagangā 29, Rasaratn 5, Sāhityasāra 4 47, Sāhitya-kaumudī 4 6, Bhāṣābhūṣana 37

¶ Bh 6 39-41, Rudr Śrng 3 36, AP 338 7b-9a Cf Regnaud, p 271

53 (P. 45 b, H 43 a).

śamaprakarsa nirvācyo muditādes tadātmatā

‘The Quietistic Sentiment (*śama-prakarsa* = *śānta-rasa*), [which arises] from happiness and the like, is to be defined as a state having that [i.e. happiness] as its essential nature’

COM *na yatra duḥ*° [metrical definition of *śānta-rasa*, quoted without indication of source]

NOTES The compound *śama-prakarsa* is here used merely as an equivalent for *śānta-rasa*, which is the term regularly employed, cf. the use of *bhayaṭkarsa* for *bhāyānaka* in the preceding section (4. 52) — This brief definition is the only mention of the Quietistic Sentiment (*śānta-rasa*) in the present work. As stated in DR 4. 44b, the Permanent State *śama*, upon which it is based, does not figure prominently in dramatic literature, and our author consequently excludes both *śama* and *śānta* from detailed consideration.

||SD 238, Rudr Śrng 3. 31, 33, Rudr Kāvyaḥ 15. 15, 16, Kāvya-prakāśa 35, Hem Kāvyaṇ 2, p. 80, Vāgbhatāḥ 5. 32, Vāgbh Kāvyaṇ 5, p. 57, Rasatar 7, p. 61, Candrāloka 6. 13, Alamkārasekhara 20. 27, 28, Kāvya-pradīpa 4. 12a, Rasagang p. 33, Rasaratn 99, Sāhityasāra 4. 128, Sāhityakaumudī 4. 12a. Cf. Regnaud, p. 313, 315.

SENTIMENT DEFINED

54 (P 46, 47a, H 43b, c, 44a)

padārthair indunirvedaromāñcādisvarūpakaiḥ
kāvyād vibhāvasamcāryanubhāvaprakhyatām gataiḥ
bhāvitaḥ svadate sthāyī rasah sa parikīrtitaḥ.

‘Sentiment (*rasa*) is declared to be the giving of pleasure by a Permanent State (*sthāyī*, sc. *bhāva*) which is produced from a poem through the elements that consist of moonlight [and the like], Discouragement [and the like], Horrification and the like, and that find expression as Determinants, Transitory States (*samcārī* = *vyabhicārī*), and Consequents’

NOTES See also DR 4. 1 — For a brief summary of the *rasa*-theory consult Zachariae, ZDMG 56 (1902), p. 394–396, see also Grierson, *The Satsaya of Bhārī*, Calcutta, 1896, p. 43–48, where the material is conveniently tabulated.

|| Bh 6, prose after v. 31; SD 33 (SD tr. 32), Kāvya-prakāśa 27, 28, Hem Kāvyaṇ 2, p. 56, Vāgbhatāḥ 5. 2, Vāgbh Kāvyaṇ 5, p. 53, Rasatar 6, p. 56; Candrāloka 6–3, Pratāpar 4. 1, p. 219, Alamkārasekhara 20, p. 69, Kāvya-pradīpa 4. 4, 5, Rasagang p. 21–22, Rasaratn 3, Sāhityasāra 4. 58a, Sāhityakaumudī 4. 4, 5. Cf. Regnaud, p. 267–269.

55 (P. 47 b, H 44 b)

laksanaikyam vibhāvaikyād abhedād rasabhāvayoh.

‘The same definition [will here serve] both for the Sentiments and for the States, because they are not distinct, having identical Determinants’

THE EROTIC SENTIMENT

56 (P 48, H. 45)

**ramyadeśakalākālavesabhogādisevanaih
pramodātmā ratiḥ saiva yūnor anyonyaraktayoh
prahrsyamānā śrngāro madhurāngavicestitaih**

‘Love (*rati*) is essentially delight [manifested] in fondness for lovely places, arts, occasions, garments, pleasures, and the like That [feeling] on the part of two young persons mutually enamored, [which is] gladsome [and manifested] by tender gestures, [constitutes] the Erotic Sentiment (*śrngāra*)’

COM Ex Uttararāma 1 26, p 26 (place as a Determinant), *hastaur antarmhita*^o [unidentified stanza] (an art as a Determinant), Nāgān 1 14, p 10 [see Boyd’s translation, London, 1872, p 12, note] (an art as a Determinant), Kumārasambhava 3 26, 36 (occasion as a Determinant), Kumārasambhava 3 53 (dress as a Determinant), *caksur luptamasi*^o [unidentified stanza] (pleasure as a Determinant), Mālatīm 1 39, p 46 [quoted also at Kāvya-pradīpa 7, p 277] (Love essentially delight), Mālav 2 3, p 27 = Spr 2823 (youth as a Determinant), Mālatīm 1 18, p 17 [quoted also at Kāvya-pradīpa 4, p 148] (two young persons as Determinants), Mālatīm 1 32, p 35 [quoted also at DR 1 46] (mutual passion), Mālatīm 1 30, p 32 (tender gestures)

NOTES With regard to the varieties of the Erotic Sentiment and their subdivisions see the notes on 4 58 and 4 65

|| Bh 6, prose after v 45, SD 210a-d, Rudr Kāvya 12 5, AP 341 7a, Hem Kāvya 2, p 68, Vāgbhatā 5 5a, Vāgbh. Kāvya 5, p 53, Rasatar 6, p 57, Rasamañjarī, p 233, Candrālōka 6 4, 5, Kāvya-pradīpa 4, p 87, Rasagang p 33, Rasaratn 6a, Sāhityasāra 4 68, 69a Cf. Schmidt, p 96-120 (2d ed, p 83-99), Regnaud, p 301-302

57 (P 49; H 46).

**ye sattvajāḥ sthāyina eva cāstau
trimśat trayo ye vyabhicārīnaś ca**

ekonapañcāśad amī hi bhāvā
 yuktyā nibaddhāḥ pariposayanti
 ālasyam augryam maranam jugupsā
 tasyāśrayādvaitaviruddham istam.

'The [eight] Involuntary States and the eight Permanent States and the thirty-three Transitory States—these forty-nine States, skilfully employed, cause it [1 e the Erotic Sentiment] to develop; Indolence (*ālasya*), Cruelty (*augrya* = *ugratā*), Death (*maranā*), and Disgust (*jugupsā*), are each declared [to be] prohibited because of the unitary basis of it [1 e of the Erotic Sentiment]'

NOTES All the States here referred to are found in connection with the Erotic Sentiment in one or another of the various forms described in the following sections This is explained in greater detail at Rasatar 5, p 55 — Meter mdravajrā (6 lines)

|| Bh 6, prose after v 45, SD 210 e-h, Rudr Śrng 3 42, 43, AP 341 7 b, 8, Hem Kāvyaṇ 2, p 68, Vāgbh Kāvyaṇ 5, p 53; Rasatar 5, p 55; Candrālōka 6 4, 5, Pratāpar 4 53, p 261, Rasagang p 33

VARIETIES OF THE EROTIC SENTIMENT

58 (P 50 a; H 47 a)

ayogo viprayogaś ca sambhogaś ceti sa tridhā

'[The Erotic Sentiment] is of three kinds Privation (*ayoga*), Separation (*viprayoga*), and Union (*sambhoga*)'

NOTES All of the treatises to which reference is made in the following paragraph distinguish two varieties of the Erotic Sentiment These are named, in all but two cases, *vipralambha* and *sambhoga* (*Vāgbhatā* has *viprayoga* for the former, *Rasagang* and *Vāgbhatā* have *samyoga* for the latter) DR, on the other hand, recognizes three varieties, *ayoga* (4. 59), *viprayoga* (4. 65), and *sambhoga* (4. 76), the first two of which together correspond to the *vipralambha* of the other treatises

|| Bh 6, prose after v 45, SD 211, Dhvanyālōka, 2 13, com, p 83 (tr Jacobi, ZDMG 56, p 607), Rudr Śrng 1 21, Rudr Kāvyaṇ 12 5, 6, AP 341 4 a, Sarasv 5 10 a, Kāvyaṇ 29, com, p 117, Hem Kāvyaṇ 2, p 68, Vāgbhatā 5 5 b, Vāgbh Kāvyaṇ 5, p 53, Rasatar 6, p 57, Rasamañjarī, p 233, Candrālōka 6 5 b; Pratāpar 4 79, p 277, Alamkāraśekhara 20 2 a, Kāvyaṇ 4, p 87, Rasagang p 34, Rasaratn 6 b, Sāhitya-

sāra 4 69 b, Sāhityakaumudī 4, p 31 Cf Regnaud, p 302, Schmidt, p 96-120 (2d ed, p 83-99)

PRIVATION AND ITS STAGES

59 (P 50 b, 51 a, H 47 b, c)

tatrāyogo 'nurāge 'pi navayor ekacittayoh
pāratantryena daivād vā viprakarsād asamgamah.

'Of these, Privation (*ayoga*) is impossibility of being united on the part of two young persons with but a single thought, because of their separation through dependence on others or by fate, even though a passion exists [between them]'

NOTES See the notes on DR 4 58 and 4 65 References to definitions of *vipralambha* (which corresponds to our author's *ayoga* and *viprayoga*) are given in the notes on 4 65, below —Cf Regnaud, p 302

60 (P 51 b, 52; H 48)

daśāvasthah sa tatrādāv abhilāso 'tha cintanam
smrtir gunakathodvegapralāponmādasamjvarāh
jadata maranam ceti duravastham yathottaram.

'It has ten stages. At first [there occurs] in it Longing (*abhilāsa*), then Anxiety (*cintana*), Recollection (*smrti*), Enumeration of [the loved one's] Merits (*gunakathā*), Distress (*udvega*), Raving (*pralāpa*), Insanity (*unmāda*), Fever (*samjvara*), Stupor (*jadata*), and Death (*marana*), those are the unfortunate stages in due order'

NOTES Pratāpar differs from most of the works cited below in recognizing twelve stages of unrequited love instead of ten Its list of stages does not correspond closely to that given here See also Sarasy

With this enumeration of 'ten stages' it is interesting to compare the following passage from *Hamlet* (2 2 146-151), in which Polonius describes the effect of Hamlet's separation from Ophelia —

'And he, repulsed—a short tale to make—
Fell into a sadness, then into a fast,
Thence to a watch, thence into a weakness,
Thence to a lightness, and by this declension

Into the madness wherein now he raves
And all we mourn for'

|| Bh 6, prose after v 45, 22 154-156, SD 214 e, f, Rudr Śrng 2 6-8, Rudr Kāvya 14 4, 5, Sarasv 5 99, 100, Vāgbh Kāvya 5, p 64, Rasatar 5, p 55, Rasamañjarī, p 236, Pratāpar 4 69, p 271, Rasaratn 85-87 a, Bhāsābhūṣana 33-36, Kāmasūtra, p 256, Kandarapacūdāmarī, Anangaranga, and Smaradīpikā, cited by Schmidt, p 125, Ratirahasya 1 37, 38 (ZDMG 57, p 714), com on Hāla, quoting from a 'Kāmasāstra' (Weber, *Über das Saptacatakam des Hāla*, Leipzig, 1870, stanza 185, p 134-135), Śukasaptati, text simpl 4 (ed Schmidt, Leipzig, 1893, p 16, l 4-5, tr Schmidt, Kiel, 1894, p 9, foot), Vetālapañcavimsatikā 16 (ed Uhle, Leipzig, 1881, p 45, l 7-15), Dinālāpanikā-sukasaptati 16 55 (ZDMG 45, p 655, tr p 677, top), Halāyudha's Purānasarvasva, cited by Zachariae, BB 4 (1878), p 373-374, Haihayendracarita 2 29-100 (ed Schtscherbatskoi, St Petersburg, 1900 [*Mémoires de l'académie impériale des sciences*, 8 série, classe hist-philol, vol 4, pt 9], p 25-36, tr p 86-97), Agadadatta 42-45 a (Jacobi, *Ausgewählte Erzählungen in Māhārāshtri*, Leipzig, 1886, p 71, l 1-7, tr Meyer, London, 1909, p 243) Cf Schmidt, p 124-132 (2d ed, p 101-107), Regnaud, p 304, Zachariae, BB 4 (1878), p 373, Weber, *Indische Studien* 15 (1878), p 338, note 4, Fischel, *Rudrata's Āṅgārātilaka*, Kiel, 1886, p 101 (note on 2 6), Hall, p 34, note, Pavolini, 'Kālidāsa e gli erotologi indiani,' *Studi italiani di filologia indo-iranica* 1 (1897), app 1, p 14-16 See p 150

61 (P 53, 54, H 49, 50)

abhilāṣah sprhā tatra kānte sarvāṅgasundare
drste śrute vā tatrāpi vismayānandasādhvasāḥ
sāksāt pratikrtisvapnacchāyāmāyāsu darśanam
śrutir vyājāt sakhigītamāgadhādiguṇastuteḥ.

'Of these [ten stages] Longing (*abhilāsa*) is a yearning when one has seen or heard of a beloved fair in every limb, in this [there occur] also surprise, joy, and perturbation. The seeing [may be] in person, in a picture, in a dream, by a shadow, or by magic, the hearing [may be] through some stratagem or through praise of [the loved one's] good qualities by a female friend, or in a song, or by a professional bard, or the like.'

Com Ex Śakuntalā 1 19, p 33 = Spr 745 (Longing), *stanāv ālokyatāv*° [unidentified stanza] (surprise), Viddhaśālabhañjikā 1 31 [with the lines transposed] (joy), Kumārasambhava 5 85 = Spr 2470 (perturbation) Kumārasambhava 8 2 [quoted also at DR 2 26] (perturbation)

NOTES *kānte* H, V, P, *kāmye* Hall p 39—Pratāpar (4 80) uses the term *abhilāsa* as designation for one of the four kinds of *vipralambha* enumerated in that work

¶ Bh 22 157, 158, SD 214 c, d, g, Rudr Śrng 1 92, 2 9, 10, Rudr Kāvya 12 31, Rasamañjarī, p 236, 245 Cf Schmidt, p 276-278 (2d ed, p 201-203)

62 (P 55 a, H 51 a).

sānubhāvavibhāvās tu cintādyāh pūrvadarśitāh

‘Anxiety (*cintā*) and the other [stages], together with their Consequents and Determinants, have been previously explained’

63 (P 55 b, 56 a; H 51 b, c)

**daśāvasthatvam ācāryaḥ prāyo vṛttyā nīdarśitam
mahākaviprabandhesu drśyate tadanantatā**

‘The fact that there are ten stages [of Privation] is generally pointed out by learned teachers from actual occurrence, endless examples of it are to be seen in the works of the great poets’

NOTES *prabandhesu* H, V, P, *prayogeṣu* Hall p 39—Apparently in anticipation of objections, Dhananjaya points out, in this section and the following, the general acceptance and the reasonableness of the ‘ten stages’ mentioned in section 60

64 (P 56 b, 57 a; H 52)

**drṣṭe śrute ’bhilāsāc ca kim nautsukyam prajāyate
aprāptau kim na nirvedo glānīh kim nāticintanāt.**

‘Why should not Impatience arise from Longing, when one has seen or heard of [a beloved]? Why should not Discouragement [arise] when [the beloved] can not be gained? Why not Weakness from excessive Anxiety?’

Com. ✓ The rest—secret love, etc—must be learned from the Kāmasūtra

SEPARATION AND ITS VARIETIES

65 (P 57 b, 58 a; H 53)

**viprayogas tu viśleṣo rūdhavisrambhayor dvidhā
mānapravāsabhedena māno ’pi pranayasyayoh.**

'Separation (*viprayoga*) is the sundering of two persons between whom an intimacy has sprung up. It is of two kinds, being divided according to [its arising from] Resentment or Absence. The Resentment [arises] in [a state of] fondness or in [a state of] jealousy.'

NOTES. Most of the other treatises differ from DR in recognizing four varieties of *vipralambha*, usually named *abhilāsa* (*pūrvānūrāga*), *māna* (*īśyā*), *pravāsa*, and *karuṇa*. The first of these is practically equivalent to our author's *ayoga* (see DR 4 59), *māna* and *pravāsa* are mentioned in this section, with reference to *karuṇa* see the notes on 4 74. A tabular conspectus of the varieties recognized in the different rhetorical works is given by Schmidt (p 120, 2d ed, p 99), it is, however, not absolutely complete and accurate.

See the notes on 4 58, above — The references given in the following paragraph are to definitions of the term *vipralambha* (which corresponds to our author's *ayoga* and *viprayoga*) and to statements concerning *māna* and its two forms.

|| Bh 6, prose after v 45, SD 212, 213, 218a, Dhvanyāloka, 2 13, com, p 83 (tr Jacobi, ZDMG 56, p 607), Rudr Śrng 1 22a, 24, 2 1, Rudr Kāvya 14 1, AP 341 5, Sarasv 5 45, 46a, 48b, 5 365 (ed B p 310), Kāvya-prakāśa 29, com, p 120, Hem Kāvya 2, p 71, 72, Vāgbhatā 5 17, 19a; Vāgbh Kāvya 5, p 54, Rasatar 6, p 59, Pratāpar 4 80, Alamkāraśekhara 20 10, 11, p 71, Kāvya-pradīpa 4, p 88, Rasagang p 34, 35, Rasaratn 55, 57, 29a, Sāhityakaumudī 4, p 32, 33. Cf Regnaud, p 303, Schmidt, p 96-120 (2d ed, p 83-99), Pischel, *Rudrata's Ćrngāra-tīlaka*, Kiel, 1886, p 101 (note on 2 1).

66 (P 58b; H 54a)

tatra pranayamānah syāt kopāvasitayor dvayoh.

'Of these [two kinds], the Resentment arising in [a state of] fondness is to be [understood as that] of two [lovers] who are determined to be angry.'

COM. Ex. Uttara-rāma 3 37, p 84 (Resentment on the part of the Hero), *pranayakupitām drśī*°, stanza by Vākpātirājadeva (= Muñja) [quoted also at DR 4 67 and in the com on Hemacandra's *Anekārtha-samgraha* 3 483 (ed Zachariae, Vienna, 1893, Extracts from the Com, p 133, foot)] (Resentment on the part of the Heroine), Hāla 27 (Resentment on the part of both) [Cf Hem. Kāvya 2, p 72-73, where these same examples are quoted].

NOTES. *kopāvasitayor* H, V, P, *kopāveśitayor* Hall p 39

|| SD 218 b, c, Rasaratn 29 b, Sāhityakaumudī, p 33 Cf Regnaud, p 305, Schmidt, p 96-120 (2d ed, p 83-99)

67 (P 59, 60; H 54 b, c, 55)

strīnām irṣyākṛto mānahaḥ kopo 'nyāsanginī priye
śrute vā 'numite drste śrutis tatra sakhīmukhāt
utsvapnāyītabhogāṅkagotraskhalanakalpītaḥ
tridhā "numāṇiko drstah sāksād indriyagocarah.

'The Resentment arising in [a state of] jealousy is anger on the part of women when their lover is heard, inferred, or seen [to be] devoted to another Of these [three possibilities] hearing [of infidelity means learning of it] from female friends If it is inferred, it is of three kinds, according as it is deduced from words uttered in a dream, from indications of intercourse [with another], or from the inadvertent mention of [another woman's] name If it is seen, it is personally witnessed

Com Ex *subhru tvam navaṇīta°*, stanza by Dhanika (infidelity heard of from a friend), *nirmagnena mayāmbh°*, stanza by Rudra (infidelity inferred from words uttered in a dream), Māgha 11 34 = Spr 3413 [quoted also at DR 2 40 and SD 219, Bohtlingk did not record in Spr the ultimate source of this stanza] (infidelity inferred from bodily disfigurement), Hāla 967 (infidelity inferred from mention of another's name), *pranayakupitām drst°*, stanza by Muñja (= Vākpatirāja) [quoted also at DR 4 66 and in the com on Hemacandra's Anekārthasamgraha 3 483 (ed Zachariae, Vienna, 1893, Extracts from the Com, p 133, foot)] (infidelity personally witnessed)

NOTES Line 1 is quoted in Āśādhara's com on Appayyadīkṣita's Kuvalayanandakārikās 41 (tr Schmidt, Berlin, 1907, p 39)

|| SD 219, Rudr Śrng 2 44, Rudr Kāvya 14 15, 17, Pratāpar 4. 81, Alamkāraśekhara 20 13, Rasaratn 30, 31 a, Sāhityakaumudī, p 33 Cf Regnaud, p 305, Schmidt, p 96-120 (2d ed, p 83-99)

68 (P. 61, H 56)

yathottaram guruḥ saḍbhir upāyais tam upācaret
sāmnā bheḍena dānena natyupeksārasāntarah.

'The loved one (*guru*) may remedy this [resentment] by six expedients [employed] in proper succession: Conciliation (*sāman*),

Dissension (*bheda*), Gift-giving (*dāna*), Humility (*natī*), Indifference (*upekṣā*), and Diversion (*rasāntara*)'

NOTES The term *rasāntara* signifies '[substitution of] another emotion' and consequently indicates the diversion from resentment effected by such substitution

|| Bh 23 62, SD 220 a, b, Rudr Śrng 2 62, 63, Rudr Kāvya 14. 27, Rasaratn 31 b, 32 a

69 (P 62-64 a, H 57, 58)

tatra priyavacah sāma bhedas tatsakhyupārjanam
dānam vyājena bhūsādeh pādayoh patanam natih
sāmādaṁ tu parikṣiṇe syād upekṣā 'vadhīranam
rabhasatrāsaharsādeh kopabhramśo rasāntaram
kopaceṣṭāś ca nārīnām prāg eva pratipādītāh.

'Of these [expedients], Conciliation [is the use of] endearing words, Dissension, the winning over of her friends, Gift-giving, [regaining her favor] under pretext of [giving her] ornaments and the like, Humility, falling at her feet When Conciliation and the other [expedients] have been exhausted, [then] Indifference — [that is], disregard [of her] — may be [employed] Diversion is the interruption of her anger through impetuosity, fear, joy, or the like The actions of women in anger have been previously explained'

COM Ex. *smṛtajyot*°, stanza by Dhanika (Conciliation), Śrngāratilaka [attributed to Kālidāsa] 3 = Spr 1108 [this example is enclosed in brackets in H] (Conciliation), *kṛie 'py ājñā*°, stanza by Dhanika (Dissension), Māgha 7 55 (Gift-giving), Hāla 188 (Humility), *kum gatena na hi yukt*° [cf Kīrātārjunīya 9 40 a] (Indifference), *abhivyaktāhikah sakala*°, stanza by Dhanika [quoted also at DR 2 79] (Diversion)

NOTES The various manifestations of anger on the part of women are explained at 2 26, 28, 30

|| Bh 23 63-65 a, 68, SD 220 c-f, Rudr Śrng 2 64-75, Rudr Kāvya 14. 28-31, Rasaratn 32 b-34

70 (P 64 b, 65 a, H 59).

kāryataḥ sambhramāc chāpāt pravāso bhinnadeśatā
dvayos tatrāśrunihśvāsakārśyalambālakādītā.

'[The Separation due to] Absence (*pravāsa*) is the presence of the two [lovers] at different places owing to business, confusion, or a curse. In such a case there is weeping, sighing, emaciation, letting the hair hang down, and the like.'

NOTES In this kind of *viprayoga* the heroine is of the type known as *prostitapriyā* or *prostitabhartṛkā*. Cf DR 2 43

|| SD 221, Rudr Śrng 2 83, Rudr Kāvya 14 33, Sarasv 5 49, Hem Kāvya 2, p 73, Vāgbhatā 5 19 b, Vāgbh Kāvya 5, p 54, Pratāpar 4 83, Alamkārasekhara 20 14 a, Kāvya-pradīpa 4, p 88, Sāhityakaumudī 4, p 34 Cf Regnaud, p 305-306, Schmidt, p 96-120 (2d ed, p 83-99)

71 (P 65 b, H 60 a)

sa ca bhāvi bhavan bhūtas tridhā "dyo buddhipūrvakah.

'The first [variety of Absence, that owing to business], being premeditated, is of three kinds future, present, or past'

COM Ex Hāla 47 (prospective Absence), Amaru 13 = Spr 4291 [this example is enclosed in brackets in H, the reference 4 29 in Simon's ed of Amaru, p 62, is a misprint for 4 59] (the person is departing), Amaru 92 = Spr 2965 (the person is departing), Meghadūta 2 23 (the person has gone)

NOTES || SD 223; Sāhityakaumudī 4, p 34 Cf Schmidt, p 96-120 (2d ed, p 83-99)

72 (P 66 a, H 60 b)

dvitīyaḥ sahasotpanno divyamānuṣaviplavāt.

'The second [variety of Absence, that due to confusion], comes about suddenly, through disaster caused by gods or mortals'

COM As in the Vikramorvaśī and the Mālatīmādhava

73 (P 66 b; H 60 c)

svarūpānyatvakaranāc chāpajah samnidhāv api.

'[The third variety of Absence], that arising from a curse, is caused by the change of one's form into another, even in the presence [of the beloved].'

COM. As in the Kādambarī.

NOTES || Kāvya-pradīpa 4, p 88.

74 (P 67, H 61)

**mrte tv ekatra yatrānyah pralapeç choka eva saḥ
vyāśrayatvān na śrngāraḥ pratyāpanne tu netarah.**

‘When, one being dead, the other laments—that [is called] Sorrow [Under those circumstances] the Erotic Sentiment is not [present], because there is no means of escape [from death], but in the case of one restored [to life] there should be no other [Sentiment]’

COM As in the Raghuvamśa and the Kādambarī

NOTES *vyāśrayatvān* H, V, P, *nirāśrayān* Hall p 39 (as elsewhere in his list of various readings, Hall here disregards the principle of euphonic combination) — On the use of the locative adverb *ekatra* as a member of the absolute phrase *mrte ekatra* see Whitney, *Sanskrit Grammar*, § 1099

The other treatises that mention the contingency of separation by death (see the citations below) recognize a special variety of *vipralambha* named *karuna*, no mention of which is made in DR Being a subdivision of *śrngāra*, this must not be confused with the *rasa* known as *karuna* (cf Rudr Kāvya 14 1, com *karuna-vipralambhas tu śrngāra eva*)

¶ SD 224, Rudr Śrng 2 93, Rudr Kāvya 14 34, Sarasv 5 372 (ed B p 311), Vāgbhatā 5 20; Rasatar 1, p 44, Alamkāraśekhara 20 14 b, c, Kāvya-pradīpa 4, p 88, Rasaratn 57, cf Rasagang p 32 Cf Regnaud, p 304, note 1, 306, Schmidt, p 96-120 (2d ed, p 83-99)

75 (P 68, H 62)

**pranayāyogayor utkā pravāse proṣitapriyā
kalahāntarītersyāyām vipralabdhā ca khanditā.**

‘In [Separation due to Resentment arising in a state of] fondness and in Privation [the Heroine is] “one that is distressed at [her lover’s] absence” (*utkā* = *vrahotkanthitā*), in [Separation due to] Absence, she is “one whose beloved is away” (*proṣitapriyā*), in [Separation due to Resentment arising from] jealousy, she is “one that is separated by a quarrel” (*kalahāntarīṭā*), “one that is deceived” (*vipralabdhā*), and “one that is enraged” (*khanditā*)’

NOTES For explanation of the special designations *utkā*, *proṣitapriyā*, etc., see DR 2 39-43

UNION AND ITS CHARACTERISTICS

76 (P 69, H 63)

anukūlau nisevete yatrānyonyam vilāśinau
darśanasparśanādīni sa sambhogo mudānviṭaḥ.

‘Union (*sambhoga*) is that blissful [state] in which the two playful [lovers], in complete agreement, enjoy seeing each other, touching each other, and the like’

COM Ex Uttaraṛāma 1 27, p 27, 1 35, p 33 [the last line of this stanza differs from the printed texts, quoted also at DR 4 32], *lāvanyāmṛta*°, stanza by Dhanika

NOTES The designation *sambhoga* is found in all of the treatises except Rasagang and Vāgbhatāḥ, which substitute the term *samyoga*

|| Bh 6, prose after v 45, SD 225, Dhvanyāloka, p 83, Rudr Śrng 1 22 a, 23, 164, Rudr Kāvyaḥ 13 1, AP 341 6, Sarasv 5 51, 53 b, 5 377 (ed B p 312), Hem Kāvyaṇ 2, p 70, Vāgbh Kāvyaṇ 5, p 53, Rasatar 6, p 57, Pratāpar 4 79, Alamkāraśekhara 20, p 69, Kāvyaṇ 4, p 88, Rasagang p 34, Sāhityakaumudī 4, p 31 Cf Regnaud, p 302, Schmidt, p 96-120 (2d ed, p 83-99)

77 (P 70, H 64)

cestās tatra pravartante lilādyā daśa yositām
dāksīnyamārdavapremnām anurūpāḥ priyam prati.

‘In this [state of Union] there occur the ten actions of women—Sportiveness (*lilā*) and the others—according to [the woman’s] kindness, gentleness, and devotion to her husband’

NOTES The ‘ten actions of women’ here referred to are described at 2 49, 60-69

|| Bh 6, prose after v 45, Rudr Kāvyaḥ 13 2

78 (P 71; H 65)

ramayec cātukrt kāntah kalākrīdādibhiś ca tām
na grāmyam ācaret kim cūn narmabhramśakaram na ca.

‘Her lover, using flattering words, should cause her pleasure by means of the arts, amorous sports, and the like, [but] he should not do anything vulgar, nor anything that would disturb her good humor’

COM Ex Ratn 1 21, p 18

THE HEROIC SENTIMENT

79 (P 72, H 66)

vīrah pratāpavinayādhyavasāyasattva-
mohāvisādanayavismayavīkramādyaih
utsāhabhūh sa ca dayāranadānayoḡāt
tredhā kilātra matigarvadhrtipraharsāh

'The Heroic Sentiment (*vīra*) [is induced] by power, good conduct, determination, courage, infatuation, cheerfulness, polity, astonishment, might, and the like [as Determinants], and is based on [the Permanent State] Energy (*utsāha*) It is of three kinds, having benevolence, fighting, or liberality [as Consequent] In it [there occur] Assurance, Arrogance, Contentment, and Joy [as Transitory States]'

COM Jimūtavāhana in the Nāgānanda is an instance of a benevolent hero, Rāma in the Mahāvīracarita, of a warlike hero, Paraśurāma, Vali, and others [in dramas based on the Rāma legend] are liberal heroes, as can be seen from Mahāvīra 2 35 c, p 75, *kharvagrānthivimukta*° [unidentified stanza], stanza by Dhanika = Śārng 278

NOTES The word *praharsa* in line 4 is used as a metrical substitute for the regular term *harsa* (see 4 16) — Meter *vasantatilakā*

[Bh 6, prose and v 68, 69, ŚD 234, Rudr Śrng 3 14, 15, 19, 47, 48 a, Rudr Kāvya 15 1, 2, AP 341 14, 15 a, Sarasv 5, prose after v 290 (ed B p 299-300), Hem Kāvya 2, p 77, Vāgbhatā 5 21, Vāgbh Kāvya 5, p 56, Rasatar 7, p 60, 5, p 55, Candrāloka 6 9, Pratāpar 4 53, p 261, Ālankāraśekhara 20 21, Rasagang p 37, Rasaratn 89, Sāhityasāra 4 98, 99, Sāhityakaumudī 4, p 37 Cf Regnaud, p 309-310

THE ODISIOUS SENTIMENT

80 (P 73, H 67)

bībhatsah krmipūtīgandhivamathuprāyair jugupsaīkabhūr
udvegī rudhīrantrakīkasavasāmāmsādībhīh ksobhaṇah
vairāgyā jaghanastanādīsu ghṛnāśuddho 'nubhāvair vrto
nāsāvaktravīkūṇanādībhīr ihāvegārtīśankādayah.

'The Odious Sentiment (*bībhatsa*) has [the Permanent State] Disgust (*jugupsā*) as its sole basis, it causes distress (*udvegīn*) chiefly by means of worms, stinking matter, and

nausea, it causes horror by means of blood, entrails, bones, marrow, flesh, and the like, it causes unmixed aversion in the case of the hips, breasts, and so forth [of women] because of renunciation. It is accompanied by contraction of the nose, mouth, and so on as Consequents. In it [there occur] Agitation, Sickness, Apprehension, and the like [as Transitory States].

Com Ex Mālatīm 5 16, p 131 = Śārng 4075 [quoted also at Kāvya-pradīpa 4, p 97] (distress), Mahāvīra 1 35, p 25 (horror), *lālām vaktrā°* [unidentified stanza] (aversion)

NOTES *ghrñāsuddho* H, V, P, *ghrñāyukto* Hall p 39 — For metrical reasons the word *ārñ* is used instead of the technical term *vyādhi* (see 4 38) — Meter śārdūlavikrīdita

|| Bh 6, prose and v 74, 75, SD 236, Rudr Śrng 3 25, 27, 49, Rudr Kāvya 15 5, 6, AP 341 16, 17 a, Hem Kāvya 2, p 79, Vāgbhatā 5 31, Vāgbh Kāvya 5, p 56-57, Rasatar 7, p 60, 5, p 55, Candrālōka 6 11, Pratāpar 4 53, p 261, Alamkāraśekhara 20 24, Rasaratn 98, Sāhityasāra 4 125 a Cf Regnaud, p 311-312

THE FURIOUS SENTIMENT

81 (P 74, H 68)

krodho matsaravairivaikrtamayaiḥ pośo 'sya raudro 'nujah
kṣobhah svādhara dāmsākampabhrukutisvedāsya rāgair
yutah

śāstrollāsavikatthanāmsadharanīghātapatijñāgrahair
atrāmarsamadau smrtiś capalatāsūyau gryavegādayah.

‘[The Permanent State] Anger (*krodha*) [is caused] by [feelings] such as indignation and aversion to an enemy [as Determinants], the resulting development of it is the Furious Sentiment (*raudra*), a state of agitation accompanied by biting one’s lip, trembling, frowning, sweating, redness of the face, [and also] by drawing of weapons, [holding] the shoulders boastfully, striking the earth, vowing, and imprisonment [as Consequents]. In it [there occur the Transitory States] Indignation, Intoxication, Recollection, Inconstancy, Envy, Cruelty, Agitation, and the like’

Com Ex² Mahāvīra 3 44, p 121 (Anger caused by indignation),

apahasitam sāsṛāksam
 vikṣiptāṅgam bhavaty atīhasitam
 dve dve hasite caisām
 jyesthe madhye 'dhame kramaśah.

'In this connection a Gentle Smile (*smita*) is opening the eyes wide, a Smile (*hasita*) is showing the teeth to some extent, Laughing (*vihasita*) is making a soft sound, Laughter (*upahasita*) is the same, accompanied by shaking of the head, Uproarious Laughter (*apahasita*) is [laughter] accompanied by tears, and Convulsive Laughter (*atīhasita* = *atīhasita*) is [laughter] with shaking of the body Two of these varieties of laughter [are characteristic] of the higher, two of the middling, and two of the lower [characters], in the order named'

COM That is, *smita* and *hasita* are employed by the higher characters, in amusement at themselves and others respectively, similarly *vihasita* and *upahasita* by middling characters, and *apahasita* and *atīhasita* by the lower characters

NOTES *atīhasitam* H, V, P, *atīhasitam* correction suggested by Dr Louis H Gray to remedy the metrical defect in this line See Addenda, p 150 — Meter āryā (two stanzas)

|| Bh 6 52-60, SD 228 g-1, Rudr Śrng 3 2, 4, Rudr Kāvyaḥ 15 12, AP 341 9 b, 10, 11 a, Hem Kāvyaḥ 2, p 74, 75, Vāgbhatā 5 24, Vāgbh Kāvyaḥ 5, p 55, Rasatar 7, p 59-60, Alamkāraśekhara 20 17, Rasagang p 44, Sāhityasāra 4 79 b Cf Regnaud, p 307

84 (P 78 a; H 72 a)

nīdrālasyaśramaglānimūrchāś ca sahaacārīṇah.

'The Transitory States [occurring in connection with the Comic Sentiment] are Sleeping, Indolence, Weariness, Weakness, and Stupor'

NOTES The word *mūrchā* seems to be used here to represent the word *jaḍatā*, and I have so translated it The word *sahaacārīṇah*, 'concomitants', furthermore, is merely a substitute for *vyabhicārīṇah*, 'Transitory States'

|| Bh 6, prose after v 48, SD 228 f, Rudr Śrng 3 44, Vāgbh Kāvyaḥ 5, p 55, Rasatar 5, p 55, Pratāpar 4 53, p 261 Cf Regnaud, p. 307

THE MARVELOUS SENTIMENT

85 (P 78 b, 79, H 72 b, 73)

atīlokaīh padārthaīh syād vismayātmā raso 'dbhutaḥ
karmāsyā sādhuṇvādāśruvepathusvedagaḍgaḍāh
harsāvegaḍhrtiprāyā bhavanti vyabhicārinah.

'The Marvelous Sentiment (*adbhuta*), whose essence is [the Permanent State] Astonishment (*vismaya*), [is caused] by supernatural things [as Determinants], it has as its result (*karma*) [i e as Consequents] exclamations of surprise, weeping, trembling, sweating, and stammering, the Transitory States [occurring in connection with it] are generally Joy, Agitation, and Contentment'

COM Ex Mahāvīra 1 54, p 38

NOTES °*vepathu*° H, V, P, °*vamathu*° Hall p 39 — With *vismayātmā* compare *śokātmā* in 4 87 and the compounds of -*bhū* in 4 79 and 4 80 The brevity of Dhanamjaya's definitions of the Sentiments necessitates this compendious method of naming the corresponding Permanent States

|| Bh 6, prose and v 76, 77, SD 237, Rudr Śrng 3 28, 30, 50, Rudr Kāvya 15 9, 10, Hem Kāvya 2, p 79, Vāgbhatā 5 25, 26, Vāgbh Kāvya 5, p 57, Rasatar 7, p 60, 5, p 55, Candrālōka 6 12, Prātāpar 4 53, p 261, Alamkāraśekhara 20 25, 26, Rasaratn 92, 93, Sāhityasāra 4 126 Cf Regnaud, p 312-313

THE TERRIBLE SENTIMENT

86 (P 80, H 74)

vikrtasvarasattvāder bhayaabhāvo bhayānakah
sarvāṅgavepathusvedaśosavaicittyalaksanah
dainyasambhramasammohatrāsādis tatsahodarah.

'The Terrible Sentiment (*bhayānaka*), with Fear, (*bhaya*) as its [Permanent] State (*bhāva*), [results] from change of voice, loss of courage, and the like [as Determinants], it is characterized by trembling of all the limbs, sweating, being parched, and fainting [as Consequents], its associated [Transitory States] are Depression, Agitation, Distraction, Fear, and the like'

COM Ex *śaṣṭham etat samut*° [unidentified stanza], Ratn 2 3, p 29 [quoted also at DR 2 92], *svagehāt panth*° [unidentified stanza]

NOTES °*vaicitṭya*° H, V, P, °*vavarnya*° Hall p 39—The word *sambhrama* is apparently used for the special term *ōvega*, and the compound *sammoha* for the simple *moha*, see 4 32, 35

|| Bh 6, prose and v 70-73, SD 235, Rudr Śrng 3 20, 24 48 b, Rudr Kāvyaḷ 15 7, 8, AP 341 15 b, Hem Kāvyaṇ 2, p 78, Vāgbhaṭāl 5 27, 28, Vāgbh Kāvyaṇ 5, p 56, Rasatar 7, p 60, 5, p 55, Candrāloka 6 10, Pratāpar 4 53, p 261, Alamkāraśekhara 20 22, 23, Rasaratn 94, 95, Sāhityasāra 4 123 Cf Regnaud, p 311

THE PATHETIC SENTIMENT

87 (P 81, 82; H 75, 76)

istanāśād anistāpteh śokātmā karuno 'nu tam
niḥśvāsocchvāsaruditastambhpralapitādayah
svāpāpasmāradaṇyādhūmaranālasyasambhramāh
visādaḥ datonmādacintādyā vyabhicārinah.

'The Pathetic Sentiment (*karuṇa*), with [the Permanent State] Sorrow (*śoka*) as its essence, [results] from loss of something cherished and from attaining of something undesired In consequence of it [there occur] heaving of sighs, drawing of sighs, weeping, paralysis, lamentation, and the like [as Consequents], the Transitory States [occurring in connection with it] are Sleeping, Epilepsy, Depression, Sickness, Death, Indolence, Agitation, Despair, Stupor, Insanity, Anxiety, and so forth.'

COM Ex Kumārasambhava 4 3 (loss of something cherished), the imprisonment of Sagarikā in the Ratnāvalī (attainment of something undesired)

NOTES *anistāpteh* Hall p 39, *anistāptau* H, V, P I have adopted the variant given by Hall, in order to avoid the harsh contrast of ablative and locative in parallel expressions — The word *svāpa* is used as a substitute for *māra* (see 4 28), in this case there is no metrical reason for the change of term The word *adhī*, which really signifies 'anxiety, mental disturbance,' is here apparently a representative of the term *vyādhī*, 'Sickness' (see 4 38) As in the preceding section, the regular term *ōvega* is replaced by the synonymous designation *sambhrama*

|| Bh 6, prose and v 62, 63, SD 230, 231, Rudr Śrng 3 8, 10, 45, Rudr Kāvyaḷ 15 3, 4; AP 341. 11 b, 12, Hem Kāvyaṇ 2, p 76, Vāgbhaṭāl 5 22, Vāgbh Kāvyaṇ 5, p 55, Rasatar 7, p 60, 5, p 55, Candrā-

loka 6 7, Pratāpar 4 53, p 261, Ālamkāraśekhara 20 18, Rasagang p 33, Rasaratn 90, Sāhityasāra 4 92, 93 Cf Regnaud, p 308

VARIOUS MATTERS OMITTED IN THIS WORK

88 (P 83, H 77)

prītibhaktyādayo bhāvā mrgayāksādayo rasāh
harṣotsāhādīsu spastam antarbhāvān na kīrtitāh.

‘The States of Friendship (*prīti*), Devotion (*bhakti*), and the like, [as well as] the Sentiments of Hunting (*mrgayā*), Gambling (*akṣa*), and the like, are not enumerated [in this work] because they are clearly included in Joy (*harsa*), Energy (*utsāha*), and the rest’

NOTES Cf SD 241, Rudr Kāvya 15 17-19, Sarasv 5 252 (ed B 5 167), Rasatar 6, p 56, Rasagang p 45-46, Rasaratn 5, com, Sāhityasāra 4 134

89 (P 84, H 78)

sattrimśad bhūsanādīni sāmādīny ekaviṃśatīh
lakṣmasamdhyanantarāṅgāni sālankāreṣu tesu ca.

‘The thirty-six [subdivisions] beginning with Ornament (*bhūsanā*), and the twenty-one [subdivisions] beginning with Conciliation (*sāman*)—which are subdivisions [respectively] of the Characteristic Features (*lakṣman* = *lakṣana*) and the Special Junctions (*samdhyanantara*)—are also [not separately enumerated because they are included] in these [States of Joy, Energy, and the rest] and their embellishments (*alamkāra*)’

COM Bh 19 53 b, Bh 16 1 a (= 17 1 a, ed Regnaud, *Annales du Musée Guimet*, vol 1, Paris, 1880, p 88)

NOTES *lakṣyasamdhyanantarāṅgāni* H, V, P, *lakṣmasamdhyanantarāṅgāni* Hall p 39 I adopt Hall’s variant reading of the first word, as *lakṣya*° is probably merely a copyist’s error for *lakṣma*°, due to the similarity of *y* and *m* in the Nāgarī character The word *lakṣman* is here equivalent to *lakṣana*, which is the usual designation of the subdivisions referred to — Cf Lévi, p 95, 104

CONCLUSION OF THE FOURTH BOOK

90 (P 85, H 79)

ramyam jugupsitam udāram athāpi nīcam
 ugram prasādi gahanam vikrtam ca vastu
 yad vā "pya vastu kavibhāvakabhāvyamānam
 tan nāsti yan na rasabhāvam upaiti loke.

'[Whether one take] a subject that is delightful or disgusting, exalted or lowly, cruel or kindly, obscure [as in the original story] or adapted [to be more intelligible], or whether one take a subject originated by the imagination of a poet, there is no [subject] that can not succeed in conveying Sentiment among mankind'

NOTES Meter vasantatilaka

CONCLUSION OF THE ENTIRE WORK

91 (P 86, H 80)

Viṣṇoh sutenāpi Dhanamjayena
 vidvanmanorāganibandhahetuḥ
 āviskrtam Muñjamahīśagoṣṭhī-
 vaidagdhyabhājā Daśarūpam etat.

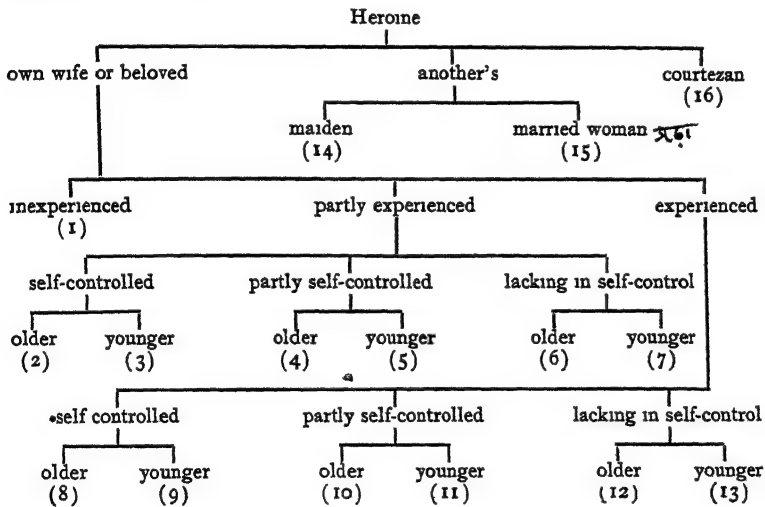
'This Daśarūpa, [which will be] the cause of [the preparation of] literary productions of interest to the discerning, was given to the world by Dhanamjaya, son of Viṣṇu, whose intelligence was derived from discourse with the sovereign lord Muñja.'

NOTES °bhājā H, V, P, ° bhāvād Hall p 39 — Meter indravajrā

APPENDIX

CLASSIFICATION OF THE SIXTEEN TYPES OF HEROINE

The following diagram shows Dhanamjaya's classification of the types of Heroine, the numbers indicating the sixteen varieties
See DR 2 24-35



ADDENDA

3. 40, p 93 The concluding words of this line would seem to prescribe merely that anything otherwise prohibited, such as the matters mentioned in this and the preceding section, could be represented on the stage if absolutely necessary to the development of the plot. According to the commentary, however, the 'inevitable' consists of religious duties *āvasyakam tu devapitrkāryādyavasyam eva kvacit kuryāt*. Dhanika's interpretation may be authoritative, but I am inclined to think that he is reading a technical meaning into a perfectly simple statement.

4. 24, p 116 Dr Charles J Ogden suggests, in view of the phrase *svasthyābhyāśasamutthā smṛtir* at Bh 7 54, that Dhanamjaya may have written *arthābhyāśmṛyām*. In that case the rendering would be 'Recollection [is to be understood] in the sense of dwelling on a thing' — I have no authority for my rendering of *bhāsmī* as 'mental impression,' but this signification seems quite natural, as the root *bhās*, 'to shine,' has also the figurative meaning 'to imagine, conceive of.'

4. 60, p 133 Through the kindness of Dr Franklin Edgerton, of Johns Hopkins University, I am able to add still another passage enumerating the traditional 'ten stages' of unrequited love. It occurs in a MS of the *Vikramacarita*, in the Ninth Story, directly after the passage (ending *prāpnot sma*) quoted by Weber, *Indische Studien*, 15 338, n 4. Although evidently originally a gloss, it is imbedded in the text in this MS. The passage reads.

*nayanaprītiḥ prathamam cittāśangah tato 'tha samkalpāḥ
mādrācēdas tanutā vṣayanvṛtīs tṛpānāśas tan mādō 'pī ca
mūrchā mṛtir etāḥ smaradaśādaśava syuh*

(MS I 317 of the Wiener Universitäts-Bibliothek, composite MS in Śāraḍa characters, the Vikr. text occupies fol 248-373, this passage is on fol 319 b, or fol 71 b of the Vikr. selection, whose pages are also numbered separately.)

4. 83, p 144 As it stands in the printed texts, the first half of the second āryā stanza is defective, lacking one syllabic instant. At SD 228, where these lines are quoted, Dviveda and Parab attempt to remedy this defect by inserting *ca* before *bhavaty* (ed Bombay, 1902, 3 219, p 176). This will not do, however, for according to Pingala (4 14) the sixth foot must be either 〰—〰 or 〰〰〰〰, whereas the addition of *ca* would give 〰〰— . (Cf Weber, *Indische Studien*, 8 291.) At the suggestion of Dr Louis H Gray (letter of July 12, 1912) I have adopted the correction *añhasitam*. The form *añ-* exists as a parallel to *añ-* in *añcūra*, *añreka*, *añvada*, *añsāra*. This prefix is probably a loc sg of **at-*; on the variation between *ñ* and *ṛ* in the loc sg see Lanman, 'Noun-inflection in the Veda,' JAOS 10 (1880), p 426, and Wackernagel, *Altindische Grammatik*, 2 1 132 (Göttingen, 1905).

INDEX OF SANSKRIT TECHNICAL TERMS

The numbers refer to pages The most important references — those to definitions of dramaturgic terms or to other important mentions of them — are printed in heavy-faced type The English equivalents adopted in this volume for the native technical terms are distinguished by the use of initial capital letters

A

akṣa, Gambling, 147
anka, Act, 36, 90, 91, 93-94
anka = *utsrṣṭhāṅka*, 4, 104
anḱamukha = *anḱāśya*, 34, 35
anḱāvātāra, Continuation-scene, 34, 36
anḱāśya, Anticipatory Scene, 34, 35
aṅṅukā, form of address, 77
atthasita, Convulsive Laughter, 144
adbhūta, Marvelous Sentiment, 74, 92, 128, 145
adhama, *adhamā*, 58, 67, 75
adhibala, Outvying, 84, 86
adhibala, Outwitting, 20, 22, 23
adhīrā, heroine lacking in self-control, 50, 51
anukūla, 'faithful' hero, 44
anubhāva, Consequent, 59, 92, 106, 107, 108, 129
anumā(na), Deduction, 20, 22
anusamdhi, Sub-juncture, 90
anyadīyā, *anyastri* = *anyā* (q v)
anyā, [a woman who is] another's, as heroine, 48, 52
aṇavāda, Censure, 25
aṇavṛta, Confidence, 37-38
aṇasmāra, Epilepsy, 110, 118-119, 146
aṇahasita, Uproarious Laughter, 144
abhibala (SD), misprint for *adhibala*, 22
abhilāṣa, Longing, 132, 133, 134
abhilāṣa, variety of *vīpralambha*, 135

abhisamdhitā = *kalahāntarītā*, 56, 139
abhisārikā, type of heroine, 57
abhūtāharana, Mis-statement, 20
amarṣa, Indignation, 110, 115, 142
ambā, form of address, 77
ayoga, Privation, 131, 132-134, 139
arthaprakṛti, Element of the Plot, 9, 11
arthavṛtti, Style of Procedure, 67, 73, 74
arthopakṣepaka, Intermediate Scene, 33, 36
alasatā = *ālasya*, 110, 120, 131, 144, 146
avapāta(na), Tumultuous Disturbance, 72, 73
avamarṣa, Pause, 11, 24, 101, 102
avalagata, Continuance, 82, 84, 85
avasthā, Stage of the Action, 9, 11
avasyandita, Re-interpretation, 84, 87
avahitihā, Dissimulation, 110, 121
āśru, Weeping, 108
asatpralāpa, Incoherent Chatter, 84, 87
asūyā, Envy, 110, 115, 142

Ā

ākāśabhāṣita, Conversation with Imaginary Persons, 38, 98
ākṣipta, *ākṣepa*, Revelation, 20, 23-24
ādhyā = *pragalbhā*, 49, 50, 51, 97
ātmagata = *svagata*, 37
ādāna, Summary, 25, 28

ādhikārika, Principal Subject, 6, 89
ānanda, Bliss, 29, 30
ābhāṣana = *bhāṣana*, 29, 31
āmukha, Introduction, 81, 82, 88, 102
āyusmant, form of address, 76
ārabhaṭī, Horrific Style, 71, 72
ārambha, Beginning, 9, 10, 12
ārya, form of address, 76
ālambana-vibhāva, Fundamental Determinant, 107
ālasya, Indolence, 110, 120, 131, 144, 146
āvega, Agitation, 110, 120, 142, 145, 146
āveśa (AP) = *āvega* (q v)
āsīnapāthya, form of *lāsyā*, 99

I

īrṣyā, jealousy, 135, 136, 139
īrṣyā, variety of *vipralambha*, 135
īrṣyā = *asūryā*, 110, 115, 142
ihāmrga, form of drama, 4, 104-105

U

uklapratyukta, form of *lāsyā*, 99
ugratā, Cruelty, 110, 114, 131, 142
utkanthitā = *virahotkanthitā*, 55, 139
utkā = *virahotkanthitā*, 55, 139
uttamā, 58
uttamottamaka, form of *lāsyā*, 99
utthāpaka, Challenge, 70, 71
utsāha, Energy, 124, 141
utsuka = *autsukya*, 110, 123, 134
utsrṣṭikāṅka, form of drama, 4, 104
udāṭṭa, 'exalted' hero, 40, 41, 42, 89, 102
udāharana, *udāhrti*, Exaggeration, 20, 21
udghāṭya(ka), Abrupt Dialogue, 82, 84
uddīpana-vibhāva, Excitant Determinant, 107
uddhata, 'vehement' hero, 40, 42, 45, 101, 105
udbheda, Disclosure, 12, 14

udvega, Dismay, 20, 23
udvega, Distress, 132
unmāda, Insanity, 110, 122, 132, 146
upakṣipta = *ākṣepa*, 20, 23-24
upakṣepa, Suggestion, 12
upagūhana, Unforeseen Circumstance, 29, 31
upanyāsa, Intimation 16, 19
upasamhāra = *kāvya-samhāra*, 29, 32
upasamhrti = *nirvahana*, 11, 28, 92, 98
upasthita (Bh), error for *upakṣipta*, 24
upahasita, Laughter, 144
upeksā, Indifference, 137

AU

augṛya = *ugratā*, 110, 114, 131, 142
autsukya, Impatience, 110, 123, 134
audārya, Dignity, 59, 62
audārya, Magnanimity, 46, 48

K

kathodghāta, Opening of the Story, 82, 83
kaṁsthā, younger heroine, 52
karana, Activity, 12, 15
karuṇa, Pathetic Sentiment, 74, 104, 128, 146
karuna, variety of *vipralambha*, 135, 139
kalahāntarītā, type of heroine, 56, 139
kānti, Loveliness, 59, 61
kārya, Dénouement, 8, 9, 31
kāvya-samhāra, Termination, 29, 32
kilakīñcita, Hysterical Mood, 59, 63
kuttamita, Pretended Anger, 59, 64
kutūhala (Pratāpar), quality of the heroine, 59
kupūtā = *kalahāntarītā*, 56, 139
kulastrī (Bh), type of heroine, 48
kṛti, Confirmation, 29, 31
kaiśikī, Gay Style, 67, 68, 98, 102, 103
krama, Progress, 20, 21-22

krodha, Anger, 124, 142
ksipti = *āksepa*, 20, 23-24
ksīpra (Bh), error for *ākṣipta*, 24

KH

khanditā, type of heroine, 55, 139
kheda (SD), Lassitude, 26

G

gamikā, courtesan, 48, 53, 75, 77, 95
ganda, Abrupt Remark, 84, 87
garbha, Development, 11, 20, 24, 101
garva, Arrogance, 110, 115, 141
gāmbhīrya, Poise, 46, 47
gunakathā, Enumeration of Merits, 132
geyapada, form of *lāsya*, 99
grathana, Hint, 29, 30
glān, Weakness, 110, 111, 134, 144

GH

ghanikā, period of time, 102

C

cakita (Pratāpar), quality of the heroine, 59
capala (tā) = *cāpala*, 110, 123, 142
calana (Pratāpar) = *chalana*, 25, 27
cāpala, Inconstancy, 110, 123, 142
cintana, *cintā*, Anxiety, 110, 114, 132, 134, 146
cālikā, Intimation-scene, 34, 35
ceṭi, servant, 77

CH

chala, Deception, 84, 86
chalana, Humiliation, 25, 27
chādana (SD) = *chalana* (q v)

J

jadatā, Stupor, 110, 113, 132, 144, 146
janānta, *janāntika*, Personal Address, 37
javamkā = *yavamkā*, 35

jādyā = *jadatā* (q v)
juguṃsā, Disgust, 124, 131, 141
jyestha (= *uttama*), 67
jyesthā, older heroine, 52

D

dīma, form of drama, 4, 100-101

T

tarka, Deliberation, 110, 121
tāndava, wild dance, 2, 5
tāta, form of address, 76
tāpāna (SD), Torment, 17
tejas, Sense of Honor, 46, 47
totaka, Quarrel, 20, 23
trāsa, Fright, 110, 114, 145
trigata, Triple Explanation, 84, 85
trigūḍha, form of *lāsya*, 99
tripatākā, gesture with the hand, 37
trivarga, three objects of existence, 8, 95
trotaka = *totaka*, 20, 23

D

daksina, 'clever' hero, 42, 43, 44
dāna, Gift-giving, 137
divyā (Bh), type of heroine, 48
dīpti, Radiance, 59, 61
deva, form of address, 77
deśin, 'popular style', 5
dainya, Depression, 110, 113, 145, 146
dyuti, Rebuke, 25, 26
dyuti = *narmadyuti*, 16, 17
drava, Contempt, 25, 26
dvigūḍha, form of *lāsya*, 99

DH

dhīra, self-controlled hero, 41
dhīralalita, 'light-hearted' hero, 40, 41, 66, 96
dhīraśānta, 'calm' hero, 40, 41, 42, 95
dhīrā, self-controlled heroine, 50, 51

dhīrādharā (= *madhyā*), partly self-controlled heroine, 50, 51
dhīrodātta, 'exalted' hero, 40, 41, 42, 89, 102
dhīroddhata, 'vehement' hero, 40, 42, 45, 101, 105
dhrti, Contentment, 110, 112, 141, 145
dhṛṣṭa, 'shameless' hero, 42, 43, 44
dhairya, Self-control, 59, 62
dhairya, error for *sthairya*, 46

N

nata (= *nartaka*), actor, 79, 127
natī, actress, 76, 82
nati, Humility, 137
nartaka (= *nata*), actor, 79, 127
narmagarbha, Development of Affection, 68, 69
narnadyuti, Amusement, 16, 17
narman, Joke, 16, 17
narman, Pleasantry, 68
narmasphuṇja, °*sphaṇja*, °*sphuṇja*, °*sphuṇja*, variants of *narmasphūrja*
narmasphūrja, Outburst of Affection, 68, 69
narmasphota, Disclosure of Affection, 68, 69
nātaka, typical form of drama, 4, 79, 94
nāṭikā, form of drama, 95-98
nāṭya, Drama, 3
nāndī, benediction, 80
nāyaka, Hero, 40-44, 89, 94-95, 96, 97, 100, 101, 102, 104, 105, 127
nāyikā, Heroine, 48-58, 127, 149
nālikā, Enigma, 84, 87
nālikā, period of time, 102, 103
nidrā, Sleeping, 110, 117, 144, 146
nidhana (Rasatar) = *maraṇa*, 110, 116, 131, 132, 146
niyatāpti, Certainty of Success, 9, 10
nirōdha (na), Frustration, 16, 18
nirṇaya, Narration, 29, 30
nirvahana, Conclusion, 11, 28, 92, 98

nirveda, Discouragement, 110, 129, 134
nirveda = *śama*, 124, 125
nrtta, Dancing, 5
nrttya, Pantomime, 5
nrpaṭatnī (Bh), type of heroine, 48
netr = *nāyaka* (q v)

P

patākā, Episode, 7, 9, 20, 44, 90
patākāsthānaka, Episode-indication, 7, 94
parakīyā = *anyā*, 48, 52
parikāra, *parikriyā*, Enlargement, 12, 13
parinyāsa, Establishment, 12, 13
paripārśvika (SD) = *mārsa*, 76, 82
paribhāva (nā), Surprise, 12, 14
paribhāṣana, *paribhāṣā*, Conversation, 29, 30
parivartaka, Change of Action, 70, 71
parisarpa, Pursuit, 16
paryuṣāsana, *paryuṣāsti*, Courtesy, 16, 18
pātra, character, 80
pūṭhamarda, Attendant, 44
puṣpa, Gallantry, 16, 18
puṣpagandikā, form of *lāsya*, 99
pūrvabhāva, Anticipation, 29, 31
pūrvavāṅga, Preliminaries, 79, 85, 86
pūrvavākya (SD), 32
pūrvānūrāga, variety of *vipralambha*, 135
prakaraṇa, form of drama, 4, 94-95, 96
prakaramkā, 96
prakarī, Episodical Incident, 7, 9, 90
prakāśa, Aloud, 37
pragana (na) (Bh) = *pragamana*, 16, 18
pragamana, *pragayana*, Response, 16, 18
pragalbhata, Courage, 59, 62

pragalbhā, 'experienced' heroine,
49, 50, 51, 97
pracchedaka, form of *lasya*, 99
pranaya, fondness, 135, 139
pratnāyaka, Opponent of the Hero,
45, 105
pratnāyikā (Hem Kāvyaṇ), 45
prātmukha, Progression, 11, 15
pratisēda (SD), Obstruction, 28
prathamakālpa, 38
prapañca, Compliment, 84, 85
prabodha = *vibodha*, 110, 118
prayatna, Effort, 9, 10, 15
prayogātīśaya, Particular Presenta-
tion, 82, 83-84
prarocanā, Foresight, 25, 27
prarocanā, Laudation, 81
pralaya, Fainting, 108
pralāpa, Raving, 132
pravatsyatpatikā, type of heroine,
57
pravartaka = *pravrttika*, 82, 83
pravāsa, Absence, 135, 138, 139
pravrttika, Entrance of a Character,
82, 83
praveśa (ka), Introductory Scene,
34, 94, 103
praśasti, Benediction, 24, 29, 32
prasanga, Reverence, 25, 26
prasāda, Graciousness, 29, 30
prastāvanā (= *āmukha*), Induction,
81, 82, 88, 102
prahasana, Farce, 4, 53, 54, 81, 82,
99-100
prāgalbhya = *pragalbhatā*, 59, 62
prāpti, Success, 12, 13
prāptisambhava, *prāptiyāśā*, Prospect
of Success, 9, 10, 20
prārthanā (Bh, SD), Invitation, 24
prāsangika, Incidental Subject, 6, 7
prīti, Friendship, 147
prostānāṭhī, °*prīyā*, °*preyastī*, °*bhar-*
trkā, type of heroine, 57, 139
prosyatpatikā, type of heroine, 57
praudhā = *pragalbhā*, 49, 50, 51, 97

PH

phalayoga, *phalāgama*, Attainment
of the Result, 9, 10

B

bindu, Expansion, 8, 9, 15, 91, 94,
103
bibboka, Affected Indifference, 59,
64
bīja, Germ, 8, 9, 12, 13, 14, 15, 20,
24, 28, 80, 94
bibhatsa, Odious Sentiment, 74, 128,
141-142

BH

bhakti, Devotion, 147
bhagavant, form of address, 76
bhatta, form of address, 77
bhaya, Fear, 124, 145
bhayānaka, Terrible Sentiment, 74,
128, 145
bhayotkarsa, used for *bhayānaka*,
128
bhavaṭi, form of address, 77
bhāna, Monologue, 4, 38, 98, 103,
104
bhārati, Eloquent Style, 73, 80, 81,
98
bhāva, Feeling, 59, 60
bhāva, State, 108
bhāva, form of address, 76
bhāsana, *bhāṣā*, Expression of Satis-
faction, 29, 31
bhūsana, Ornament, 147
bheda, Dissension, 137
bheda, Incitement, 12, 15

M

matī, Assurance, 110, 119, 141
mada, Intoxication, 110, 117, 142
madhya, *madhyamā*, 58, 67
madhyā, 'partly experienced' hero-
ine, 49, 50, 51
madhyā, 'partly self-controlled' her-
oine, 50, 51
mantrin, minister, 65, 66

marana, Death, 110, 116, 131, 132, 146
mahānāṭaka, form of drama, 94
mādhurya, Equanimity, 45, 46, 47
mādhurya, Sweetness, 59, 61
māna, Resentment, 135-137
mārīsa (SD) = *mārśa*, 76, 82
mārga, 'high style,' 5
mārga, Indication, 20, 21
mārśa, title of the stage-manager's assistant, 76, 82
mukha, Opening, 11, 12, 28, 80, 98
mugdāhā, 'inexperienced' heroine, 49, 97
mrgayā, Hunting, 147
mrdava, Mildness, 84, 88
mottāyita, Silent Expression of Affection, 59, 64
moha, Distraction, 110, 119, 145

Y

yatna = *prayatna*, 9, 10, 15
yavanikā, curtain, 35
yukti, Resolve, 12, 13

R

ranga, audience, 80
raṇi, Love, 124, 130
rasa, Sentiment, 4, 91, 92, 96, 98, 100, 101, 102, 103, 104, 106, 126, 127, 128, 129, 148
rasāntara, Diversion, 137
rasika, spectator, 106, 126, 127
riṣu, used for *pratināyaka*, 45
rūpa, Show, 3
rūpa, Supposition, 20, 21
rūpaka, Representation, 4
romāñca, Horripilation, 108, 129
raudra, Furious Sentiment, 74, 101, 128, 142

L

lakṣman (= *laksana*), Characteristic Feature, 147
lahita, 'light-hearted' hero, 40, 41, 66, 96

lahita, Lightheartedness, 46, 48
lahita, Lolling, 59, 65
lāsya, Gentle Dance, 2, 5, 98, 99
līlā, Sportiveness, 59, 62, 140

V

vajra, Thunderbolt, 16, 19
vatsa, form of address, 76
varnasamhāra, Combination of the Castes, 16, 19
vastu, Subject-matter, 6, 7, 33, 36, 80, 88, 92, 96, 98, 100, 101, 102
vastūthāna, *vastūthāpana*, Production of a Matter, 72
vākkeli, Repartee, 84, 86
vāsakasajjā, °*sajjikā*, °*sajjitā*, type of heroine, 55
vikṛta = *vihṛta*, 59, 65
vicālana, Boastfulness, 25, 28
vicchitti, Tastefulness, 59, 63
vita, Parasite, 45, 98
vitarka = *tarka*, 110, 121
vidūsaka, Jester, 45, 77, 82
vidāva, Tumult, 25
vidrava = *sambhrama*, 23, 25
vidhāna, Conflict of Feelings, 12, 14
vidkuta, *vidhūta*, *vidhṛta*, Unrequitedness, 16, 17
viṣayoga, Separation, 131, 135-139
vipralabdā, type of heroine, 56, 139
vipralambha, form of *śṛṅgāra*, 131, 135
viśodha, Awakening, 110, 118
viśodha, Vigilance, 29
viśhāva, Determinant, 92, 106-107, 129, 130
viśhrama, Confusion, 59, 63
vinarśa, *vinarśa* = *avinarśa*, 11, 24, 101, 102
virahotkanthitā, type of heroine, 55, 139
virodhā (Pratāpar) = *viśodha*, 29
virodhā (Bh), 27
virodhā (SD, Pratāpar), 18
virodhana, Opposition, 25, 27
vilāsa, Amorousness, 16

vilāsa, Delight, 59, 63
vilāsa, Vivacity, 45, 46
vilobhana, Allurement, 12, 13
vivoka (SD) = *bibboka*, 59, 64
visāda, Despair, 110, 122, 146
viskambha (ka), Explanatory Scene,
 34, 90, 91
vismaya, Astonishment, 124, 145
vihasita, Laughing, 144
vihṛta, Bashfulness, 59, 65
vīhi, form of drama, etc., 4, 81, 82,
 84, 100, 103
vīthyangām, subdivisions of the
vīhi, 82, 84-88
vīra, Heroic Sentiment, 74, 92, 98,
 102, 128, 141
vṛtti, Style (of Procedure), 67, 73,
 74, 100, 102
vepathu, Trembling, 108
vaivarṇya, Change of Color, 108
vaisvarya, Change of Voice, 108
 (cf *vikṛta-svara*, 145)
vyabhicārīn, Transitory State, 92,
 106, 109, 110, 125, 129, 131
vyavasāya, Assertion, 25, 27
vyādhi, Sickness, 110, 122, 142, 146
vyāyoga, Military Spectacle, 4, 101
vyāhāra, Humorous Speech, 84, 88
vṛjāhāra (Bh), 26
vṛdā, Shame, 110, 118

Ś

śakti, Placation, 25, 26
śankā, Apprehension, 110, 111, 142
śatka, 'deceitful' hero, 42, 43, 44
śama, Alleviation, 16, 17
śama, Tranquillity, 124, 129
śama-prakarsa, used for *śāntarasa*,
 129
śānta, 'calm' hero, 40, 41, 42, 95
śānta (rasa), Quietistic Sentiment,
 129
śṛṅgāra, Erotic Sentiment, 74, 92,
 96, 98, 103, 128, 130-140
śoka, Sorrow, 124, 139, 146
śobhā, Beauty, 59, 61

śobhā, Beauty of Character, 45, 46
śrama, Weariness, 110, 112, 144

S

samyoga = *sambhoga*, 131, 140
samlāpaka, Discourse, 70
samhātya (SD) = *samghātya*, 70,
 71
samkṣipta (kā), Compression, 72
samgraha, Propitiation, 20, 22
samghāṭaka, *samghātya* (ka), Breach
 of Alliance, 70, 71
samcārīn, used for *vyabhicārīn*, 129
samjvara, Fever, 132
sattvabhāva, Involuntary State, 78,
 106, 108, 131
samdhi, Junction, 29
samdhi, Juncture, 11, 90, 98, 101,
 102, 105
samdhyanantara, Special Juncture, 147
samaya, Deliverance, 29, 31
samavakāra, form of drama, 4, 102-
 103
samādhāna, Settling, 12, 14
sampheta, Altercation, 25
sampheta, Conflict, 72
sambhoga, Union, 131, 140
sambhrama, Consternation, 20, 23
sāttvañi, Grandiose Style, 70
sāttvika (bhāva), Involuntary State,
 78, 106, 108, 131
sādhāranastṛī, courtesan, as heroine,
 48, 53
sāman, Conciliation, 136, 137, 147
sugrūtābhudha, form of address, 76
suṭpa, *suṭti*, *susupta*, Dreaming, 110,
 117
sūtradhāra, Stage-manager, 76, 79,
 82, 83, 84, 88
sūtrabhṛt, used for *sūtradhāra*, 76,
 88
sūtrin, used for *sūtradhāra*, 76, 83
samdhava, form of *lāsyā*, 99
stambha, Paralysis, 108, 120
stihāpaka, Introducer, 79, 80

sthāyin, Permanent State, 92, 106,
109, 124-127, 129, 131
śhūtāpāthya, form of *lāsyā*, 99
sthairya, Firmness, 46, 47
smaya = *vismaya*, 124, 145
smita, Gentle Smile, 144
smṛti, Recollection, 110, 116, 132,
142
svakīyā = *svā*, 48, 49, 95
svagata, Aside, 37
svapna = *supta*, 110, 117
svā, [the hero's] own wife, as heroine, 48, 49, 95
svāda, Charm, 128
svādhīnapatikā, °*bhartrkā*, type of heroine, 54

śvāmīn, form of address, 77
svīyā = *svā*, 48, 49, 95
sveda, Sweating, 108

H

hañje, form of address, 77
harṣa, Joy, 110, 113, 141, 145
halā, form of address, 77
hasita, Smile, 144
hasita (Pratāpar), quality of the heroine, 59
hāva, Emotion, 59, 60
hāsa, Mirth, 124, 143
hāsyā, Comic Sentiment, 74, 100,
128, 143-144 (cf 68)
helā, Passion, 59, 60

GENERAL INDEX

The numbers refer to pages The most important references—those to definitions of dramaturgic terms or to other important mentions of them—are printed in heavy-faced type The English equivalents adopted in this volume for the native technical terms have all been included in this index They are printed with initial capital letters and are followed by the corresponding Sanskrit words

A

- Abhinavagupta, interpretation of *varnasamhāra* by, 19
 Abrupt Dialogue, *udghāṭyaka*, 82, 84
 Abrupt Remark, *ganda*, 84, 87
 Absence, *pravāsa*, 135, 138, 139
 Act, *anka*, 35, 36, 90, 91, 93-94
 Activity, *karana*, 12, 15
 actor, *nata*, *nartaka*, 79, 127
 actress, *natī*, 76, 82
 acts, number of, in the various kinds of drama, 94, 96, 98, 101, 102, 105
 adaptation of a plot, 89
 address, prescribed modes of, 76, 77
 adverb, as member of locative absolute phrase, 139
 adverbs, numeral, adjectival use of, xxxii
 Affected Indifference, *bibhoka*, 59, 64
 Agitation, *āvega*, 110, 120, 142, 145, 146
 Alleviation, *sama*, 16, 17
 Allurement, *vilobhana*, 12, 13
 Aloud, *prakāśa*, 37
 Altercation, *sampheta*, 25
 Amarūsataka, quoted in DR com, xxxvi
 Amitagati, Jain author, a contemporary of Dhanamjaya, xxvi
 Amoghavarsa, epithet of King Muñja, xxi
 Amorousness, *vilāsa*, 16
 Amusement, (*narma*) *dyuti*, 16, 17
 Anargharāghava, quoted in DR com, xxxvi
 Anger, *krodha*, 124, 142
 anger, manifestations of, on the part of heroines, 49, 50, 51
 Anticipation, *pūrvabhāva*, 29, 31
 Anticipatory Scene, *ankāśya*, 34, 35
 Anxiety, *cintā*, 110, 114, 132, 134, 146
 Apprehension, *śankā*, 110, 111, 142
 Arjuna, as a character, 127
 Arjunavarman, Paramāra ruler and author, quotes a stanza by Muñja, xxiii
 Arrogance, *garva*, 110, 115, 141
asamgati, rhetorical fault, 87
 Aside, *svagata*, 37
 Assertion, *vyavasāya*, 25, 27
 Assurance, *mati*, 110, 119, 141
 Astonishment, *vismaya*, 124, 145
 astrology, indications of prevalent belief in, 118, 122
 Attainment of the Result, *phala-yoga*, 9, 10
 Attendant, *pūṭhamarda*, 44

audience, *ranga*, 80
Awakening, *vibodha*, 110, 118

B

Balirāja, Cāhamāna chief, defeated Muñja, xxii, n 4
Ballāla, see Bhojaprabandha
Bāna Bhatta, the Mahāśvetāvarna-nāvasara of, mentioned in DR com, xxxvii
Bashfulness, *vihṛta*, 59, 65
Beauty, *sobhā*, 59, 61
Beauty of Character, *sobhā*, 45, 46
Beginning, *ārambha*, 9, 10, 12
Benediction, *prāśasti*, 24, 29, 32
benediction (*nāndī*), 80
Bharata, 1, 2, 78
Bhāratīyanātyaśāstra, relation of DR to the, xxvii, xxviii
quoted in DR com, xxxvii
four books of the, published by Hall, xl
inaccuracy of Hall's text of the, xl, 24, 104
Bhartrhari, a stanza by Muñja included in the Centuries of xxiii
the Centuries of, quoted in DR com, xxxvi
a treatise by, quoted in DR com xxxvii
Bhojadeva, reputed author of Sarasv, xxiii, n 2
Bhojaprabandha, legendary account of Muñja in the, xxii, n 4
verses attributed to Muñja in the, xxiii, n 3
inclusion of an older stanza in the, xlv, 113
Bliss, *ānanda*, 29, 30
Boastfulness, *vicalana*, 25, 28
Bohtlingk, Otto, marginal annotations of, in his copy of DR, xlv
Brahma, as creator of dramatic science, 2

*Breach of Alliance, *saṃghātya*, 70, 71
Brhatkathā, mentioned in DR com, xxxvi, 39, 124
mentioned in DR, 38
Brhatkathāmañjarī, lines from the, interpolated in DR com, xxxiii, 39

C

ca, peculiar position of the word, 74
'calm' hero, *śānta*, 40, 41, 42, 95
Censure, *āpavāda*, 25
Certainty of Success, *myatāpti*, 9, 10
Chalitarāma, drama, quoted in DR com, xxxvii
Challenge, *utthāpaka*, 70, 71
Change of Action, *parivartaka*, 70, 71
Change of Color, *vaivarṇya*, 108
Change of Voice, *vaivarya*, 108
character, *pātra*, 80
Characteristic Feature, *lakṣman*, 147
Charm, *svāda*, 128
'clever' hero, *dakṣiṇa*, 42, 43, 44
Combination of the Castes, *vaśna-saṃhāra*, 16, 19
Comic Sentiment, *hāsyā*, 74, 100, 128, 143-144 (cf 68)
Compliment, *prapañca*, 84, 85
Compression, *saṃkṣipti*, 72
Conciliation, *sāman*, 136, 137, 147
Conclusion, *nirvāhana*, 11, 28, 92, 98
Confidence, *āpavāritā*, 37-38
Confirmation, *kṛti*, 29, 31
Conflict, *saṃpheta*, 72
Conflict of Feelings, *vidhāna*, 12, 14
Confusion, *vibhrama*, 59, 63
Consequent, *anubhāva*, 59, 92, 106, 107, 108, 129
Consternation, *saṃbhrama*, 20, 23

- contemporaries of Dhanamjaya,
 xxiv-xxvi
 Contempt, *drava*, 25, 26
 Contentment, *dhṛti*, 110, 112, 141,
 145
 Continuance, *avalagita*, 82, 84, 85
 Continuation-scene, *ankūvatāra*, 34,
 36
 conventional gesture (*tripatākā*),
 37
 Conversation, *paribhāṣana*, 29, 30
 Conversation with Imaginary Per-
 sons, *ākāśabhāṣita*, 38, 98
 Convulsive Laughter, *atīhasita*, 144
 copulative compounds, words arbi-
 trarily grouped in, xxx
 costumes, to be characteristic of a
 special region, 74
 Courage, *pragalbhātā*, 59, 62
 Courtesy, *pariyupāsana*, 16, 18
 courtesan, *gamikā* (*veśyā*), 48, 53,
 75, 77, 95
 Cruelty, *ugrātā*, 110, 114, 131, 142
 curse, separation of lovers by a, 138
 curtain, speaking from behind a, 35
- D
- Dancing, *nṛtta*, 5
 Daśarūpa, name of the, xxi, n 1
 date of the, xxi
 relation of the, to Bh, xxvii,
 xxviii
 quotations from the, in Pratāpar
 xxviii
 SD largely dependent on the,
 xxviii
 style of the, xxviii-xxix
 commentaries on the, xxxii, n 2
 defends the 'ten stages' of un-
 requested love, 134
 (See also the table of contents)
 Daśarūpāvaloka, authorship and
 date of the, xxxii-xxxiv
 character and value of the,
 xxxv
- quotations in the, xxxv-xxxix,
 xlii-xliv
 Death, *marana*, 110, 116, 131, 132,
 146
 death, usually not to be repre-
 sented, 93, 105
 Erotic Sentiment not possible in
 case of actual, 139
 'deceitful' hero, *śatā*, 42, 43, 44
 Deception, *chala*, 84, 86
 Deduction, *anumāna*, 20, 22
 Deliberation, *tarka*, 110, 121
 Delight, *vilāsa*, 59, 63
 Deliverance, *samaya*, 29, 31
 Dénouement, *kārya*, 8, 9, 31
 Depression, *damya*, 110, 113, 145,
 146
 Despair, *visāda*, 110, 122, 146
 Determinant, *vibhāva*, 92, 106-107,
 129, 130
 Development, *garbha*, 11, 20, 24,
 101
 Development of Affection, *norma-
 garbha*, 68, 69
 Devotion, *bhakti*, 147
 -dhā, adjectival use of adverbs in,
 xxxii
 Dhanamjaya, time of, xxi
 contemporaries of, xxiv-xxvi
 stanza by, in Skm, xxiv
 theory of the identity of, with
 Dhanika, xxxiii
 Dhanamjaya, son of Vasudeva,
 xxiv, n 4
 Dhanapāla, lexicographer, contem-
 porary of Dhanamjaya, xxiv-
 xxv
 Dhanika, quotes a stanza by Muñja,
 xxxiii
 a contemporary of Dhanamjaya,
 xxiv
 theory of the identity of, with
 Dhanamjaya, xxxiii
 often named as author of DR.
 xxxiii

works of, xxxiv
 quotes stanzas of his own in DR
 com, xxxvii
 DR com by, see Daśarūpāvaloka
 Dhārā, capital of the Mālava king-
 dom, xxiv, xxv
 Dignity, *audārya*, 59, 62
 Disclosure, *udbheda*, 12, 14
 Disclosure of Affection, *narma-
 sphota*, 68, 69
 Discouragement, *mrveda*, 110, 129,
 134
 Discourse, *samlāpaka*, 70
 Disgust, *juguṣṣā*, 124, 131, 141
 Dismay, *udvega*, 20, 23
 Dissension, *bheda*, 137
 Dissimulation, *avahitthā*, 110, 121
 Distraction, *moha*, 110, 119, 145
 Distress, *udvega*, 132
 Diversion, *rasāntara*, 137
 drama, definition of, 2
 varieties of, 4
 opening of a, 79-80
 dramatic structure, general arrange-
 ment of, 90, 91
 Dreaming, *supta*, 110, 117

E

editions of DR, xxxix-xlv
 Effort, (*pra*)*yatna*, 9, 10, 15
 Element of the Plot, *arīhaprakṛti*,
 9, 11
 Eloquent Style, *bhārati*, 73, 80, 81,
 98
 emendations of the text in this
 edition, xlii
 Emotion, *hāva*, 59, 60
 Energy, *utsāha*, 124, 141
 Enigma, *nālikā*, 84, 87
 Enlargement, *parikara*, 12, 13
 Entrance of a Character, *pravṛt-
 tika*, 82, 83
 entrance of actors, 83
 Enumeration of Merits, *gunakathā*,
 132

Envy, *asūyā*, 110, 115, 142
 Epilepsy, *āpasmāra*, 110, 118-119,
 146
 Episode, *patākā*, 7, 9, 20, 44, 90
 Episode-indication, *patākāsthānaka*,
 7, 94
 Episodical Incident, *prakarī*, 7, 9, 90
 Equanimity, *mādhurya*, 45, 46, 47
 Erotic Sentiment, *śṛngāra*, 74, 92,
 96, 98, 103, 128, 130-140
 Establishment, *parinyāsa*, 12, 13
 etymological explanation of terms,
 xxix
 Exaggeration, *udāharana*, 20, 21
 'exalted' hero, *udātta*, 40, 41, 42,
 89, 102
 Excitant Determinant, *uddīpana-
 vibhāva*, 107
 Expansion, *bindu*, 8, 9, 15, 91, 94,
 103
 'experienced' heroine, *pragalbhā*,
 49, 50, 51, 97
 Explanatory Scene, *viskambhaka*,
 34, 90, 91
 Expression of Satisfaction, *bhāsana*,
 29, 31

F

Fainting, *pralaya*, 108
 'faithful' hero, *anukūla*, 44
 Farce, *prahasana*, 4, 53, 54, 99-100
 Fear, *bhaya*, 124, 145
 Feeling, *bhāva*, 59, 60
 Fever, *saṃvara*, 132
 Firmness, *sthairya*, 46, 47
 Foresight, *prarocanā*, 25, 27
 formulas, transitional and intro-
 ductory, xxviii
 Friendship, *prīti*, 147
 Fright, *trāsa*, 110, 114, 145
 Frustration, *nirōdha(na)*, 16, 18
 Fundamental Determinant, *ālam-
 bana-vibhāva*, 107
 Furious Sentiment, *raudra*, 74, 101,
 128, 142

G

- Gallantry, *puspa*, 16, 18
 Gambling, *akṣa*, 147
 Gaṇeśa, invocation of, 1
 Gay Style, *kaiśikī*, 67, 68, 98, 102, 103
 Gentle Dance, *lāṣya*, 2, 5, 98, 99
 Gentle Smile, *smṛta*, 144
 Germ, *bīja*, 8, 9, 12, 13, 14, 15, 20, 24, 28, 80, 94
 gesture, conventional (*tripatākā*), 37
 Gift-giving, *dāna*, 137
 Graciousness, *prasāda*, 29, 30
 Grandiose Style, *sāttvatī*, 70

H

- Hālasaptasatī, quoted in DR com., xxxvi
 Halāyudha, lexicographer, praises King Muñja, xxii, xxv, n 7
 a contemporary of Dhanamjaya, xxv
 Hall, Fitzedward, edition of DR published by, xxxix-xl
 reprints of the DR text of, xl
 inaccuracy of the text of Bh published by, xl, 24, 104
 disregarded sandhi in giving variant readings, 75, 86
 Hanuman-nāṭaka, quoted in DR com., xxxvi
 existed in some form prior to 11th century, xxxviii-xxxix
 harem, assistants of the hero in the, 66
 hero (*nāyaka*), characteristics of the, 40
 four types of, 40-42
 as lover, 42-44
 number of varieties of, 44
 companions of the, 44-45
 secondary, of the episode, 44
 opponent of the, 45

- various qualities of the, 45-48
 assistants of a royal, 65-66
 relation of the, to the principal subject, 89
 of a Prakaraṇa, 94-95
 of a Nāṭikā, 96, 97
 of a Dīma, 100
 of a Vyāyoga, 101
 of a Samavakāra, 102
 of an Utsrstikāṅka, 104
 of an Īhāmrga, 105
 as source of pleasure to spectators, 127
 Heroic Sentiment, *vīra*, 74, 92, 98, 102, 128, 141
 heroine (*nāyikā*), the three main types of, 48
 the hero's own wife as, 49-52
 actions of the, in anger, 50, 51
 a maiden or another's wife as, 52
 a courtesan as, 53-54
 eight varieties of, according to relations with the hero, 54-57
 total number of possible varieties of, 58
 messengers of the, 58
 the twenty natural graces of the, 58-65
 of a Prakaraṇa, 95
 of a Nāṭikā, 97
 as source of pleasure to spectators, 127
 types of, to be employed in certain cases, 139
 table showing the chief types of, 149
 Hint, *grathana*, 29, 30
 Horrific Style, *ārabhaṭī*, 71, 72
 Horrification, *romāñca*, 108, 129
 Humiliation, *chalana*, 25, 27
 Humility, *natī*, 137
 Humorous Speech, *vyāhāra*, 84, 88
 Hunting, *mrgayā*, 147
 Hysterical Mood, *klāṭhānta*, 59, 63

I

- imaginary persons, addressing of, 38
- Impatience, *autsukya*, 110, 123, 134
- Incidental Subject, *prāsaṅgika*, 6, 7
- Incitement, *bheda*, 12, 15
- Incoherent Chatter, *asatpralāpa*, 84, 87
- Inconstancy, *cāpala*, 110, 123, 142
- Indication, *mārga*, 20, 21
- Indifference, *upeksā*, 137
- Indignation, *amarsa*, 110, 115, 142
- Indolence, *ālaya*, 110, 120, 131, 144, 146
- Induction, *prastāvanā* (= *āmukha*), 81, 82, 88, 102
- 'inexperienced' heroine, *mugdha*, 49, 97
- infidelity of a lover, 136
- Insanity, *ummāda*, 110, 122, 132, 146
- Interlude, misleading translation of *praveśaka*, 35
- Intermediate Scene, *arthopakṣepaka*, 33, 36
- Intimation, *uṣṇyāsa*, 16, 19
- intimation of unsuitable details, 33
- Intimation-scene, *cūlikā*, 34, 35
- Intoxication, *mada*, 110, 117, 142
- Introducer, *sthāpaka*, 79, 80
- Introduction, *āmukha* (= *prastāvanā*), 81, 82, 88, 102
- Introductory Scene, *praveśaka*, 34, 94, 103
- Invitation, *prārthanā* (Bh, SD), 24
- Involuntary State, *sattvabhāva*, 78, 106, 108, 131
- its, peculiar position of the word, 77

J

- Jain authors, xxv, xxvi
- Jester, *vidūṣaka*, 45, 77, 82
- Jīvananda Vidyāsāgara, reprint of DR published by, xl, 46
- Joke, *narman*, 16, 17

- Joy, *harsa*, 110, 113, 141, 145
- Junction, *samdhī*, 29
- Juncture, *samdhī*, 11, 90, 98, 101, 102, 105

K

- Kādambarī, mentioned in DR com, xxxvi
- Kāmasūtra, quoted in DR com, xxxvii
- Karpūramañjarī, quoted in DR com, xxxvi
- the *sthāpaka* found in action in the, 80
- proves assignment of female roles to actresses, 82
- Kāvya-lamkāra of Rudraṭa, quoted in DR com, xxxvii
- Kāvyanirnaya, treatise by Dhanika, xxxiv
- king, manner of addressing a, 77
- management of state affairs by a, 65, 66
- administrative assistants of a, 66
- Kirātārjunīya, quoted in DR com, xxxvi
- Kṣemendra, author, quotes stanzas by Muñja, xxiii
- Kumārasambhava, quoted in DR com, xxxvi

L

- language, to be characteristic of a special region, 74
- of the various characters, 75
- change of, 75
- Lassitude, *kheda* (SD), 26
- Laudation, *prarocanā*, 81
- Laughing, *vīhasita*, 144
- Laughter, *upahasita*, 144
- 'light-hearted' hero, *lahita*, 40, 41, 66
- Lightheartedness, *lahita*, 46, 48
- local characteristics of a play, 75
- Lolling, *lahita*, 59, 65

Longing, *abhilāṣa*, 132, 133, 134
 Love, *rahi*, 124, 130
 love, unrequited, 132-134
 Loveliness, *kānti*, 59, 61

M

Māgadhi, use of, by inferior characters, 75
 Magnanimity, *audārya*, 46, 48
 Mahābhārata, mentioned in DR com, xxxvi
 Mahānātaka, quoted in DR com, xxxvi
 existed in some form prior to 11th century, xxxviii-xxxix
 Mahāśvetāvarṇanāvasara of Bhatta Bāna, mentioned in DR com, xxxvii
 Mahāvīracarita, quoted in DR com, xxxvi
 Mālatīmādhava, quoted in DR com, xxxvi
 Mālavikāgnimitra, quoted in DR com, xxxvi
 Marvelous Sentiment, *adbhuta*, 74, 92, 128, 145
 Meghadūta, quoted in DR com, xxxvi
 Merutunga, account of Muñja by, xx1, n 2, xxiii
 mentions Dhanapāla and his brother, xxiv, n 7
 messengers of the heroine, 58
 meters of the DR, xxix-xxxii
 Mildness, *mṛdava*, 84, 88
 Military Spectacle, *vyāyoga*, 4, 101
 minister of state (*mantrin, amātya*), 65, 66, 95
 Mirth, *hāsa*, 124, 143
 Mis-statement, *abhūtāharana*, 20
 Monologue, *bhāna*, 4, 38, 98, 103, 104
 Mrcchakatika, quoted in DR com, xxxvi

Mudrārāksasa, quoted in DR com, xxxvi
 Muñja, Paramāra ruler, patron of Dhanamjaya, xx1, 148
 epithets of, xx1, xxiii
 a poet, as well as warrior, xxii-xxiv
 Dhanika an officer at the court of, xxxii
 a land-grant of, xxxiii
 Dhanika quotes a stanza by, xxxvii
 Muñja, author of the Gauḍavaho, xxii, n 5

N

Nāgānanda, quoted in DR com, xxxvi
 Narration, *nirṇaya*, 29, 30
 Nāṭyapradīpa, dramaturgic treatise, xxxix
 Navasāhasāṅkacarita, Vākpāṭirāja and Sindhurāja praised in the, xxii, xxvi, n 1
 quoted in DR com, xxxvi
 Nilakantha (= Śiva), 2
 notes, character of the, in this volume, xlv-xlv

O

Obstruction, *pratiseḍa* (SD), 28
 Odious Sentiment, *bibhatsa*, 74, 128, 141-142
 Opening, *mukha*, 11, 12, 28, 80, 98
 Opening of the Story, *kathodghāta*, 82, 83
 Opponent of the Hero, *pratīnāyaka*, 45
 Opposition, *virodhana*, 25, 27
 Ornament, *bhūṣana*, 147
 Outburst of Affection, *sphūrya*, 68, 69
 Outwitting, *adhibala*, 81
 Outwitting, *adhibal*

P

- Padmagupta, poet, Vākpatirāja and Sindhurāja praised by, *xxii*, *xxvi*, n 1
 a contemporary of Dhanamjaya, *xxv-xxvi*
 Paśāci, use of, by inferior characters, 75
 Pāṇḍavānanda, drama, quoted in DR com, *xxxvii*
 Pantomime, *nr̥tya*, 5
 Parab, K P, edition of DR published by, *xli*
 Paralysis, *stambha*, 108
 Parasite, *vita*, 45, 98
 Parimala, another name of Padmagupta (q v), *xxv*
 Particular Presentation, *prayogāśaya*, 82, 83-84
 'partly experienced' heroine, *madhyā*, 49, 50, 51
 Pārvatī (Sārvānī), 2
 Passion, *heḷā*, 59, 60
 Pathetic Sentiment, *karuṇa*, 74, 104, 128, 146
 Pause, *avamarśa*, 11, 24, 101, 102
 Permanent State, *sthāyī*, 92, 106, 109, 124-127, 129, 131
 Personal Address, *janāntika*, 37
 Placation, *śakṇ*, 25, 26
 play, opening of a, 79
 Pleasantry, *narman*, 68
 plot, modification of unsuitable features of a, 89
 Poise, *gāmbhīrya*, 46, 47
 Prabandhaśāntāmanī, account of Muñja in the, *xxi*, n 2, *xxiii*
 Dhanapāla and his brother mentioned in the, *xxiv*, n 7
 'vakacarita, Dhanapāla mentioned in the, *xxiv*, n 7
 Prabh., 1 in one form of *tiṇeu* 34
 Prākṛit, use, 'o speak, 75
viśkambhaka, certain characters

- Pratāparudriya, quotations from DR in the, *xxviii*
pratīcāra, word not in the St Petersburg lexicons, 70
 prefix, omission or addition of a, in technical terms, *xxxı*
 Preliminaries, *pūrvavaraṅga*, 79, 85, 86
 Pretended Anger, *kuttamita*, 59, 64
 Principal Subject, *ādhikārika*, 6, 89
 Privation, *ayoga*, 131, 132-134, 139
 Priyadarśikā, mentioned in DR com, *xxxvi*
 Production of a Matter, *vastūthāpana*, 72
 Progress, *krama*, 20, 21-22
 Progression, *prātmukha*, 11, 15
 Propitiation, *saṃgraha*, 20, 22
 Prospect of Success, *prāptyāśā*, 9, 10, 20
 Pithivivallabha, epithet of King Muñja, *xxı*
 psychology of enjoyment of the drama, 127
 Pursuit, *parisarpa*, 16
 Puspādūṣitaka, drama, mentioned in DR com, *xxxvii*

Q

- Quarrel, *totaka*, 20, 23
 queen, manner of addressing a, 77
 the oldest wife in a Nāpikā to be a, 97
 Quietistic Sentiment, *sāntarasa*, 129
 quotations, from DR, in Pratāpar and SD, *xxviii*
 illustrative, in Dhanika's commentary, *xxxv-xxxix*, *xliii-xliv*

R

- Radiance, *dīpti*, 59, 61
 Raghuvamśa, quoted in DR com. *xxxvi*

Rājendrakarnapūra, Muñja mentioned in the, *xxi*, n 2
 Rāma, as hero, 127
 Rāmābhyudaya, drama, mentioned in DR com, *xxxvii*
 Rāmāyana, mentioned in DR com, *xxxvi*
 mentioned in DR, 38-39
 rank, grouping of characters according to, 67
 Rasikasamjivani, a stanza by Muñja quoted in the, *xxiii*
 Ratnāvalī, frequently quoted in DR com, *xxxvi*
 Raving, *pralāpa*, 132
 Rebuke, *dyuti*, 25, 26
 Recollection, *smṛti*, 110, 116, 132, 142
 Re-interpretation, *avasyandita*, 84, 87
 Repartee, *vāṅmēli*, 84, 86
 Representation, *rūpaka*, 4
 Resentment, *māna*, 135-137
 Resolve, *yukti*, 12, 13
 Response, *pragamana*, 16, 18
 Revelation, *ākṣepa*, 20, 23-24
 Reverence, *prasanga*, 25, 26
 role, female, assigned to an actress, 82
 Rudra, a poet, quoted in DR com, *xxxvii*

S

Saduktikarnāmṛta, a stanza attributed to Dhanamjaya in the, *xxiv*
 King Muñja mentioned or quoted in the, *xxiv*, n 3
 Sāhityadarpana, dependence of, on DR, *xxviii*
 refers to DR, 15, 17
 criticizes DR, 65, 66
 Śakuntalā, quoted in DR com, *xxxvi*

Sambhu, author, mentions Muñja, *xxi*, n 2
 Samudramanthana, a drama or a legend, mentioned in DR com, *xxxviii*
 Sanskrit, one form of *viṣṭambhaka* to be in, 34
 characters that are to speak, 75
 generally used in the Eloquent Style, 81
 Śāntisūri, author, mentions Dhana-pāla, *xxiv*, n 7
 Sarasvatī, 2
 Sarasvatīkanthābharana, Muñja mentioned in the, *xxiii*, n 2
 DR quoted in the, *xxxiii*, n 2
 Śārngadharapaddhati, stanzas by Muñja in the, *xxiv*
 contains three stanzas by Dhan-ika, *xxxiv*
 Śarvānī (= Pārvatī), 2
 Śauraseni, use of, by inferior characters, 75
 scenes explaining omitted matters 33-36
 Self-control, *dharṇya*, 59, 62
 Sense of Honor, *tejas*, 46, 47
 Sentiment, *rasa*, 4, 91, 92, 96, 98, 100, 101, 102, 103, 104, 106, 126, 127, 128, 129, 148
 Separation, *viṣṭayoga*, 131, 135-139
 Settling, *samādhāna*, 12, 14
 Shakspeare, a parallel adduced from, 132
 Shame, *vṛiddā*, 110, 118
 'shameless' hero, *dhṛsta*, 42, 43, 44
 Show, *rūpa*, 3
 Sickness, *vyādhi*, 110, 122, 142, 146
 Silent Expression of Affection, *mottāyita*, 59, 64
 Śiśupālavadha, quoted in DR com, *xxxvi*
 Śiva (Nilakantha), 2, 78
 Sleeping, *mdrā*, 110, 117, 144, 146
 Smile, *hasita*, 144

Sobhanamuni, Jain author, a contemporary of Dhanamjaya, xxiv, n 7, xxv
 Sorrow, *śoka*, 124, 139, 146
 Special Juncture, *samdhyantara*, 147
 spectator (*rasika*), 106, 126, 127
 Sportiveness, *hīlā*, 59, 62, 140
 Śrīdharadāsa, author, quotes a stanza by Dhanamjaya, xxiv
 quotes or mentions King Muñja, xxiv, n 3
 Śrīvallabha, epithet of King Muñja, xx1
 Śrngāratilaka (attributed to Kālī-dāsa), quoted in DR com, xxxvi
 stage, actions not permitted on the, 93
 Stage of the Action, *avasthā*, 9, 11
 stage-directions, mention of asides in, 37
 stage-manager, manner of addressing the, 76
 assistant of the, 76, 82
 opening of a play by the, 79, 82, 88
 remark of the, taken up by another actor, 83
 refers to an entering character, 84
 State, *bhāva*, 108
 structure, dramatic, general arrangement of, 90, 91
 Stupor, *jadatā*, 110, 113, 132, 144, 146
 Style of Procedure, *vṛtti*, 67, 73, 74, 100, 102
 Subhāsitāvalī, stanzas by Muñja in the, xxiv
 Subject, Principal, *ādhikārika*, 6, 89
 Subject-matter, *vastu*, 6, 7, 33, 36, 80, 88, 92, 96, 98, 100, 102, 105

Sub-juncture, *anusamdhi*, 90
 Success, *prāpti*, 12, 13
 suffix, addition or rejection of a, in technical terms, xxx1
 Suggestion, *upakṣepa*, 12
 Summary, *ādhāna*, 25, 28
 Supposition, *rūpa*, 20, 21
 Surprise, *paribhāvanā*, 12, 14
śvāsa, used for *nīśvāsa*, 123
 Sweating, *sveda*, 108
 Sweetness, *mādhurya*, 59, 61

T

Tailapa II (Taila), Muñja defeated and executed by, xx11
 Tarangadatta, drama, mentioned in DR com, xxxvii
 Tastefulness, *vicchitti*, 59, 63
 technical terms, varying forms of, xxx-xxx1
 method of translating, xliii
 Termination, *kāvya-samhāra*, 29, 32
 terminology, variations in, xxx-xxx1
 Terrible Sentiment, *bhayaṇaka*, 74, 128, 145
 text of DR, in Hall's edition, xxxix-xl
 in the present volume, xli-xlii
 Thunderbolt, *vajra*, 16, 19
 Torment, *tāpāna* (SD), 17
 Tranquility, *śama*, 124, 129
 Transitory State, *vyabhicārin*, 92
 106, 109, 110, 125, 129, 131
 translation, character of the present, xliii
 of technical terms, xliii
 Trembling, *vepathu*, 108
 Triple Explanation, *trigata*, 84, 85
 Tripura, the burning of, as subject for a drama, 101
 Tumult, *vidrava*, 25
 Tumultuous Disturbance, *avapāta*, 72, 73

U

- Udattarāghava, drama, quoted in
DR com, xxxvii
Udayanacarita, story mentioned in
DR com, xxxviii
Udbhata, rhetorician, 73, 74
Unforeseen Circumstance, *upa-
gūhana*, 29, 31
Union, *sambhoga*, 131, 140
Unrequitedness, *vidhūta*, 16, 17
Uproarious Laughter, *apahasita*,
144
Utpaladeva, Śaivite guru, not to be
confused with Utpalarāja, xxii
n 5
Utpalarāja, epithet of King Muñja
(q v), xxi, xxiii, xxxii
Uttarārāmacarita, quoted in DR
com, xxvvi

V

- Vākpatirāja II, Paramāra ruler, see
Muñja
Vallabhadeva, stanzas by Muñja in-
cluded in the Subhāsitāvali of.
xxiv
variation in form of technical
terms, xxx-xxxii
'vehement' hero, *uddhata*, 40, 42,
45, 101, 105
Venīsamhāra, frequently quoted in
DR com, xxxvi

- verse-fillers, Dhanamjaya's use of,
xxx
Viddhaśālabhañjikā, quoted in DR
com, xxxvi
Vidyāsāgara, J, reprint of DR pub-
lished by, xl
repeats errors of Hall's edition,
xl, 46
Vigilance, *vibodha*, 29
Vikatanitambā, poetess, quoted in
DR com, xxxvii
Vikramorvasī, quoted in DR com
xxxvi
Viriñci (= Brahma), creator of
dramatic science, 2
Viṣṇu, invocation of, 1
Viṣṇu, father of Dhanamjaya, xxiv
148
Vivacity, *vilāsa*, 45, 46

W

- Weakness, *glāni*, 110, 111, 134, 144
Weariness, *śrama*, 110, 112, 144
Weeping, *āśru*, 108
wife of the hero (*svā*), as heroine,
48, 49, 95
wild dance, *tāṇḍava*, 2, 5
women, Prākṛit to be spoken by
most, 75
manner of addressing, 77